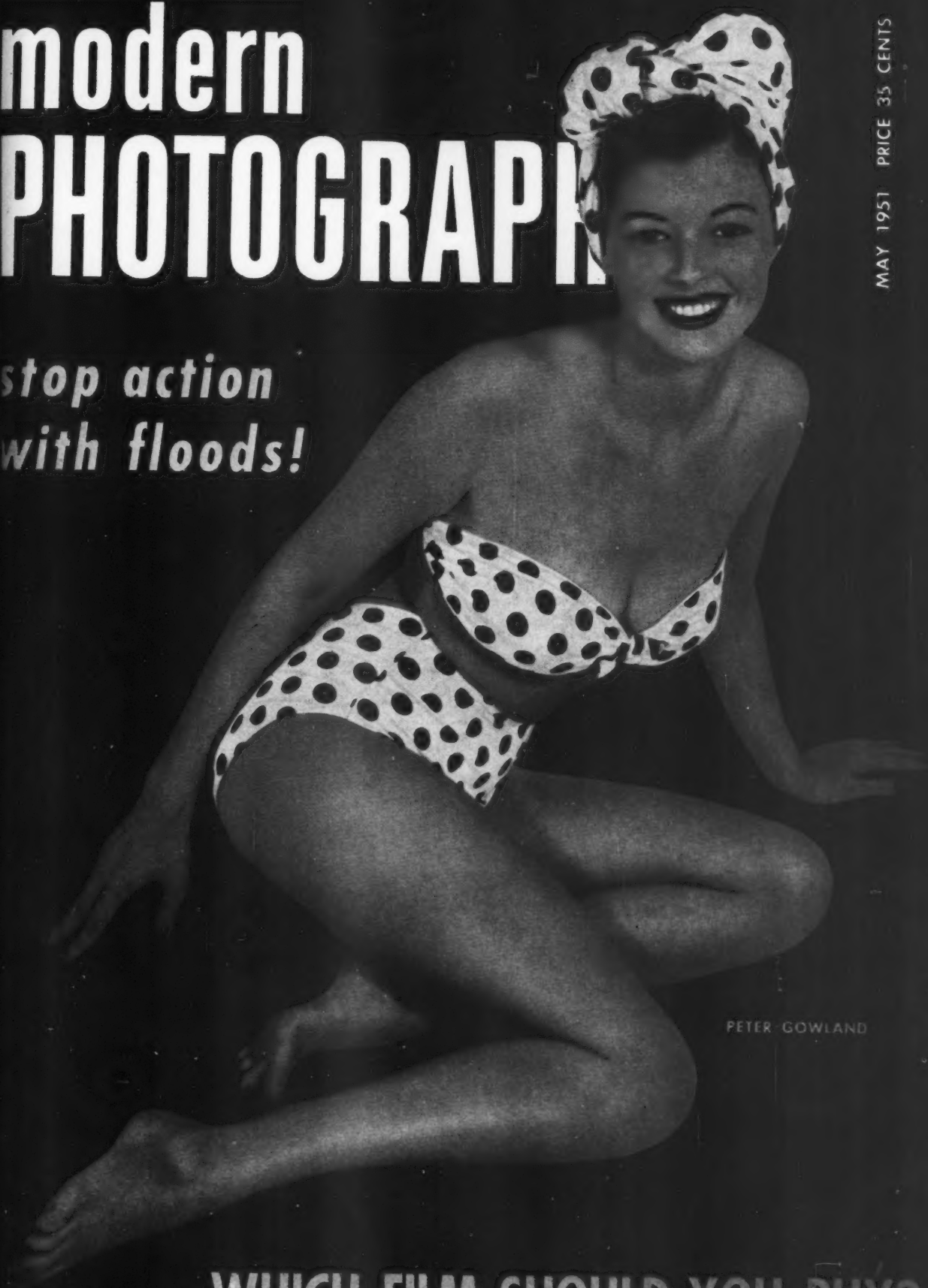


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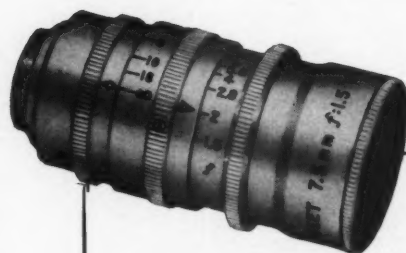
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A. A story of a great new stride
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by Carl Fuller

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POLAROID *Land* CAMERA



SNAP IT! A single setting adjusts both lens and shutter speed. Simply focus, aim, snap! It's easier than most cameras. Then pull a paper tab and . . .



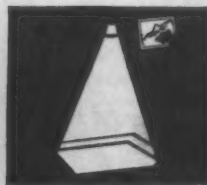
SEE IT! Sixty seconds later, lift out your beautiful black-and-white print ($3\frac{1}{4} \times 4\frac{1}{4}$). No tanks. No liquids. Film and camera do it all.



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Regular \$16.50

OUR PRICE \$11.75
Plus 60c postage and insurance



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We have been very lucky to be able to offer this fine 30mm f2.8 coated, focusing mount Telephoto Lens with standard thread for all 8mm Movie Cameras* at a real savings. This fine lens is of the latest type with click stops and is made of gleaming chrome and black, and comes complete with sunshade and lens plug.

Reg. Value: \$54.50

Special Price: \$34.50

*For Bell & Howell 8mm Cameras an adaptor is needed. \$1.95 additional. (Case that holds lens and shade as illustrated \$1.95 additional.)

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Here are a few of the many fine bargains that we offer in slide file boxes. Write for descriptive literature. All prices are f.o.b. our store.

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Here is a lucky purchase that we can turn over to you. We have secured a quantity of these two section tripods that weigh only 4 1/2 pounds and are offering them to you at a savings of 50%. These tripods extend to 64" and close down to 33". They are made of all metal with crackle and chrome finish, complete with a versatile pan head that is locked all ways with a flick of the knob on the side.

List Price \$32.50

SPECIAL \$16.25
Add 60c for Postage and Insurance

AUTOKNIPS SELF TIMER for LEICA SAVE \$3.00

Here is a real buy that we are pleased to be able to offer you at real savings. The famous "AUTOKNIPS" self timer that just screws into the shutter release of the Leica Camera and after 15 seconds the shutter is automatically released. This is one of the most popular self timers and it allows you to experience the thrill of getting into those pictures whenever you want to.

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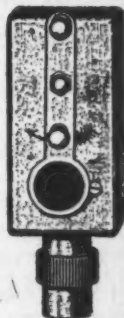
OUR PRICE \$5.75

AUTOKNIPS Model 1: Here is the smallest, most precision made self timer that will fit on to any cable release and give you 15 seconds delay before the shutter goes off.

List Price \$3.98

OUR PRICE \$3.00

In ordering add 35c for Postage and Insurance



SAVE 45% HABER & FINK 7x42 HABICHT BINOCULARS



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COMPLETE with carrying case and being offered for a \$75.00
short period of time at a
SPECIAL PRICE plus 20% tax

SAVE! KINE EXAKTA CAMERAS with f1.9 coated Primoplan lens



Here is the famous Kine Exakta Camera that has always been the pride of every 35mm Camera Enthusiast. We are now able to offer this fine camera at a great savings over the normal price. It is equipped with the famous Primoplan f1.9 factory coated lens and the camera has twelve speeds from 12 sec to 1/1000th with delayed action. This camera is a truly fine precision piece of photographic equipment that any camera fan will be proud to own.

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Same Camera with Factory Coated Biotar f2 lens...\$147.50
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HAKOSYN SYNCHRONIZERS FOR LEICA CAMERAS SAVE \$7.45

We have just imported the famous Hakosyn Synchronizing unit that easily attaches to the top of the Leica Camera and will offer positive synchronization for either Flash Bulbs or Strobe Units. This fine unit sells for \$19.95 and since we are importing them ourselves we are able to offer them to you at a savings.

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MAY 1951

VOL. 15, NO. 5

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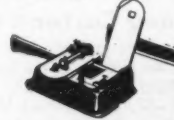
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the last word

letters from
our readers



Stieglitz at Seventy

Sirs:

... One of my most memorable experiences not mentioned in the article (see page 37, this issue—Ed.), had to do with photographing Alfred Stieglitz in 1934. I went to New York with plenty of film holders, but neglected to take along an 8 x 10 camera because I thought I would be able to borrow one—which I did. The pictures were to be made by the gray light from a window in the American Place, but the thing that worried me was the Goerz-Dagor lens which had a bulb shutter release. As early as I had begun photography, I had had no experience with this equipment. Since the lens markings were so corroded that I couldn't read them, I finally decided to stop down as far as I could and then hold the shutter open as long as I dared—meanwhile watching Stieglitz like a hawk. The exposures of between 5 and 7 seconds may account for the lack of wire sharpness in the negatives; certainly it wasn't subject movement. For although Stieglitz was over seventy at the time, he stood rock-steady for every shot.

San Francisco, Calif.

Imogen Cunningham

Spanish Color Slides

Sirs:

I have found in a library one issue of MODERN and I have never seen a magazine better than this. With my best congratulations I write to you this offer to slide collectors to exchange: For someone sending me an Ansco or Kodachrome color roll of 35mm film I will take pictures of typical Spanish views. Then I will return the roll for processing and they can take some slides and send the others to me. I have a Leica f/3.5 Elmar. I can write in Spanish and Italian: not so bad in French and as you see, some in your language.

Cartagena 105

Madrid, Spain

José Noguè Vallejo

Books about Thomas Eakins

Sirs:

The article about Thomas Eakins in the February issue of MODERN interested me very much. Did Mr. Eakins, or anyone else, ever publish a book on his photographs and paintings? New York, N. Y.

A. E. Donalson

• "Thomas Eakins—His Life and Works," by Lloyd Goodrich was published by Macmillan Co., 60 Fifth Ave., New York 11, N. Y. "Thomas Eakins, Who Painted," by Dr. Margaret McHenry, Oreland, Pennsylvania, was privately printed.—Ed.

Permission Granted

Sirs:

We would very much appreciate permission to distribute to State Department missions on continental Europe, Latin America, the Middle East, the Far West, and Africa for translation and re-publication in local periodicals "Thomas Eakins" by Kurt Safranski from the February 1951 issue of MODERN PHOTOGRAPHY.

Dept. of State Royce Moch, Chief New York, N. Y. Field Publications Section

Dogs Are Nice People

Sirs:

I thoroughly enjoyed your article in the July (1950) issue titled: "Some Of My Best Friends Are Dogs." Here is my favorite dog picture, made with an Argoflex—1/200 second at f/4.5 on Super XX roll film.

Baltimore, Md.

Jerry J. Zavadil



More about Varigam

Sirs:

... After reading your fine article on Varigam, it occurred to me that MODERN's readers might be interested in a few further remarks on the origin and development of Varigam.

When Varigam was introduced I was Vice Pres. & Technical Director of Defender and Varigam was my baby.

On a visit to England in the fall of 1938 my friend, the late F. F. Renwick, Research Director of Ilford, Ltd., offered Defender a license for Ilford's Variable Contrast Paper and it was while experimenting with this product

(Continued on page 12)

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180mm f6.3 Tele-Tessar, not coupled	89.00
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MISC.

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Sold new for \$225.00	99.00
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Just like new	

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Argus C3, f3.5 ctd., case, flash	66.50
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Kodak Pony 135, f4.5 ctd., synchro	34.75
Kodak Flash Bantam, f4.5 ctd., synchro	57.50
Stereo Realist	162.50
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the last word

letters from
our readers

(Continued from page 10)

on my return that I found a much simpler way, using a single emulsion only, of making a variable contrast paper (Ilford's Multigrade is a mixture of two emulsions).

When Defender introduced Varigam in 1940 we did not make gelatin filters, but I had persuaded Harisson & Harrison of Los Angeles to make a fine set of cemented glass filters with adapters for all lenses—but these were not cheap and for a new product they were not very attractive.

Defender made a tactical error in supplying gratis with all packages pieces of blue and yellow dyed film base. These were intended only for testing purposes but because they were free and available they were used considerably in a naturally difficult two filter technique.

Defender then decided to make their own filters and to make them good, but at a service price. We pioneered in card mounted filters and in lacquer protection, since adopted by the Kodak Co.

Your article adequately covers the great possibilities of Varigam, for local filter dodging; however if dozens of identical dodged prints are required another technique must be followed. Defender worked out a set of three water soluble dyes, blue, yellow and neutral, which could be applied to the back of a negative or on a separate fixed out film so that portions of the negative could be printed a different contrast to other portions and yet dozens or more identically gradation dodged prints could be made—quite useful for large batches of prints.

Doubtless the future will see further

simplified devices for use with this product so that this baby of mine will develop into lusty manhood. . . .

Yours truly,
Newtown, N. J. Rowland S. Potter
Photographic Consultant

• A new booklet giving complete information about all DuPont photographic papers, including Varigam, can be obtained without charge by addressing a request to Dept. D., MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y.



A Fifth for Next Xmas

Sirs:

Your article "Where Was The Photographer?" (Feb. issue) contained one picture which reminded me of a similar set-up I used in making my 1950 Christmas cards. The tripod for this shot was extended to six feet, and the camera was pointed directly down. Two #2 photofloods equal-distant from the subjects furnished the light. A self-timer let me get into the picture for an exposure of 1/10 sec. at f/11 on Super XX film. Next year, incidentally, we might have the star filled out.

Minneapolis, Minn. H. J. Falkanger



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behind the scenes

news of the
photo industry

Latest equipment unveiled at photographic trade show

Photographic manufacturers and dealers invaded Atlantic City, N.J., March 10-16 for the annual convention and trade show of the Master Photo Dealers' & Finishers' Association.

The trade show demonstrated that materials shortages were already having an effect on the photographic industry. Not that supplies of finished products were short—there was plenty of equipment on hand for delivery. But, several manufacturers have "pulled in their horns" and shelved the launching of new products until more materials are available.

A quick canvass showed that accessory makers were the ones being most affected by shortages of critical parts and metals. Camera manufacturers, by and large, will be able to continue large scale production of their cameras. Some refinements of finish may have to come off; there may be substantial substitutions of materials; some of the lines may have to be cancelled to conserve supplies for other lines or because of inability to substitute for a particular item.

More 35mm cameras

Speaking of cameras, 35mm models dominated the field among new types introduced. Eastman has replaced the Kodak 35 with the Signet (see New Products section, page 28). Argus has the new C4, which has the body and shutter design of the Argus 21, plus rangefinder-viewfinder, f/2.8 Cintar lens. It sells for about \$100.

For the first time there was a booth entirely devoted to a top grade Japanese miniature, the Nikon, made by Nippon Kogaku. This shows both Contax and Leica design influence, plus a number of additional features. With f/1.4 lens it will sell for around \$350. Incidentally, the Japanese optical industry was well represented also by numerous binoculars, field and opera glasses, which showed a very high standard of finish and performance.

Willoughbys had the Voigtlander Prominent, an amazing 35mm affair with built-in Compur Rapid synchro shutter, interchangeable lenses, rangefinder, Ultron f/2 lens, and a \$225 price tag, when available.

Interest in stereo is evidently on the upgrade. For instance, Busch Precision Camera Corp., which has previously made only press cameras, is now importing the Jules Richard Verascope, a French 35mm stereo camera with an excellent reputation (see New Products section, page 28). Busch is also making a stereo viewer to go with it.

Descriptions and illustrations of other new products shown at Atlantic City will be included in forthcoming issues of MODERN.

Exit Czech Kodak

The international situation has forced Eastman Kodak to close its Czechoslovakian branch and processing station in Prague and the sales and business operations at the branch in Shanghai, China.

In explanation of its order closing the Prague branch, the company said that it became increasingly difficult during the past year to obtain import licenses for its branch in Czechoslovakia. Communications with other company offices became difficult and "it has proved no longer possible to conduct normal business operations in that country," according to Kodak.

Kodak was one of the last private foreign companies to cease operations in Czechoslovakia. The business is now in the process of liquidation and negotiations are under way to sell its assets to the Czech government.

Before World War II there were about 75 persons on the staff of the Prague branch. Since then the staff has dwindled to a few persons in recent months.

The Kodak branch office in Shanghai was closed for several years during World War II. Reopened after the war, it continued operations until 1948, when the American staff was evacuated. Since that time business has been practically non-existent and the office has been maintained by a Chinese staff.

At home it's different

Eastman Kodak had a record financial year in 1950 despite a slow start, according to the company's annual report.

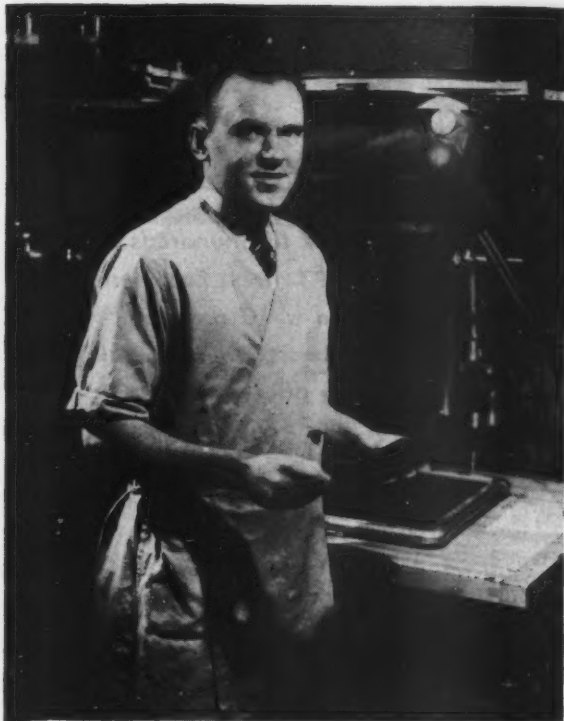
Sales for the first half of the latest year, the report said, ran about even with the 1949 volume. The Korean situation in June, however, brought an immediate increase for Kodak products. Net sales for the twenty-nine weeks ended Dec. 31, 1950, increased 29 percent over the like period a year earlier.

For the fifty-three weeks ended Dec. 31, 1950, consolidated net profit amounted to \$61,858,957. Sales totaled \$461,389,980. For 1949 (a fifty-two-week period) net income was \$49,770,699. Sales totaled \$396,232,518.

Here come the British

Foreign manufacturers are making hay—or rather photographic equipment—while the sun shines. The British will exhibit their latest photographic merchandise at the forthcoming British Industries Fair in England where scientific and optical goods from 61 British manufacturers will be displayed. Don't be surprised if British chemicals and film make an appearance soon on the U.S. market.

—THE END



Bill Woodring . . . "is going places" in photography. His N. Y. I. Training helped him get a job with a future at the well known Rockfield-Moss Studios.

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Yes, that's just what a Resident School graduate, Bill Woodring, said in a letter to N. Y. I. dated February 19, 1951. He also said "When I first started to work with my present employers, the well known fashion and commercial photographers, Rockfield-Moss, they told me that my N. Y. I. background "tipped the beam" in my favor. I find my THOROUGH N.Y.I. LEARN-BY-DOING TRAINING was just as good as on-the-job training . . . I owe a lot to N. Y. I.'s sound teaching."

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COFFEE BREAK with the editors

KICK-OFF • • •

Kick-off story in this issue is about one of our favorite photographers. Her name is Imogen Cunningham and we consider it a real privilege to be able to



Miss Cunningham and camera

share her story and work with so many of you.

Evidently her fellow San Franciscans feel the same about Miss Cunningham for they are honoring her with an exhibition at the San Francisco Museum of Art beginning on May 1st, continuing through May 27th. We urge all of you in the Bay Area to betake yourselves to San Francisco's Civic Center for a real photographic feast.

By the way, Miss Cunningham wrote us a letter in which she told us, among other things, that she had been a user of Varigam for a number of years and enjoyed our March article on the subject very much. She also added that the color portrait of painter Jean Varda (page 36) had been taken on outdated film. Hence the blue cast, further emphasized by blue photo-floods.

WAS ADAM BLOND? • • •

If George de la Warr's invention really works, all news photographers can stay home and take all their pictures.

According to the bulletin of the White House News Photographers Association, de la Warr, who makes his home in Oxford, England, has invented a camera that takes pictures of past events. He claims to have a picture of his own wedding 22 years ago which he took last year.

If this works, not only will the news

photographer be able to take pictures of robberies, murders and arsons he has not covered but also of Washington crossing the Delaware. We might also get pictures going back further and learn whether Adam and Eve were blond or brunette. We don't know if this new camera takes color film or not. If it does, we may discover that the father and mother of us all were redheads.

ANYTHING FOR A STORY • • •

Brad Smith who tells you to ignore the sun when you're taking pictures outdoors (see page 50) recently ignored not only the sun, but all light to get a picture. His assignment: a portrait of Helen Keller. His problem: how to convey Miss Keller's feelings about the world she has never seen.

So, he blindfolded himself for an entire day, and tried to rely on his sense of touch. The day of darkness helped when he went to take the picture. To quote from Brad's experience:

"That is why I thought of using the hands of Miss Keller feeling the face of little Gregory Hayes, son of the playwright. It seemed to me and she told me later (through Polly Thompson) that there would be great pleasure in feeling the contour and texture of a child's face."

NO KIDDING • • •

While at the National Photographic Show we met Samuel Fass, author of "Home Made Movie Titler" (page 68),



Miss Keystone and author Fass

who had laid aside his movie camera for the day and was busily engaged in photographing Miss Keystone with
(Continued on next page)

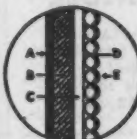


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COFFEE BREAK

(Continued from preceding page)

his 35mm Bolsey. Seems that Fass now owns three Bolsey cameras, all awarded him as photographic prizes. We pointed out that photographing Miss Keystone would not earn him a Bolsey. "I know," replied Fass, "but she's such a sweet kid." A few days later Fass told us that the Keystone Manufacturing Co. was letting him try out one of its new movie cameras, which goes to prove there's reward even for photographing sweet kids.

AND SO I SAYS TO HIM— • • •

For four days every year the National Guard Armory at 34th Street in New York City is turned into a photographic bedlam of haze, popping flashbulbs and models in bathing suits called the National Photographic Show.

One of the highlights each year is the show of the *New York World-Telegram & Sun*, cooked up by photographic illustrator Victor Keppler and Mabel Scacheri, camera editor of the W.T.&S.

This year, 24 of the member clubs of the Metropolitan Camera Club Council sent prize-winning photographs to be



Victor Keppler discussing prints

criticized and judged by Keppler. There was one big difference between this contest and others, however—the contestants could talk back to the judge—and they did. On page 42 you'll find the winners. Mabel Scacheri tells you what Keppler said to the photographers and what they said to Keppler.

A MOVING PICNIC • • •

If we were to list all the various professional and semi-professional 16mm

movie enterprises with which Miriam Raeburn has been connected in her young life, we would fill up more space than the 110 pages of this magazine—all right, so we're exaggerating slightly. Anyway, from here on, a



Miriam Raeburn and camera

shooting script for amateur movies will be found in our movie section, written and planned by Miss Raeburn. Each month a different subject will be presented as a workable script to help movie makers turn out films with better continuity.

This month, Miss Raeburn, who is currently on the teaching staff of the Film Institute of the College of the City of New York, tackles the early spring family picnic (page 67).

NOT A GRAIN OF SENSE • • •

When we were discussing the "Which Film Should You Buy?" story (page 44) with its author, Peter Gibbons, we explained we would like to have two enlargements illustrating the different grain size of a slow pan film and an ultra speed emulsion. When they finally arrived on our desk we could hardly tell a 25-diameter enlargement of a Panatomic X negative from the 25-diameter enlargement of a Super-XX negative although a fine-grain developer had not been used for either negative. Now, there is at least one MODERN editor who is going to shoot all his future pictures on high-speed films—unless he's planning on making enlargements big enough for wall murals.

IN NEXT MONTH'S ISSUE:

Color—for beginner and expert. This is the first of a series of three articles written by Robert Kafka, head man at Life magazine's color lab. These articles will deal with the basic facts and theory of color. You will learn what the possibilities and limitations of color film are.

Vacations—June is the beginning of vacation time, so the June issue will be a vacation issue. Two amateurs will tell you about their experiences in taking 35mm slides in color. Pete Gowland will show you how he photographs his family on vacation, and give you lots of ideas for your own. Victor Keppler will show you how he uses the Fed-Flash on his vacation.

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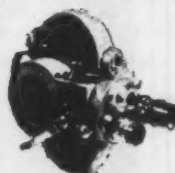
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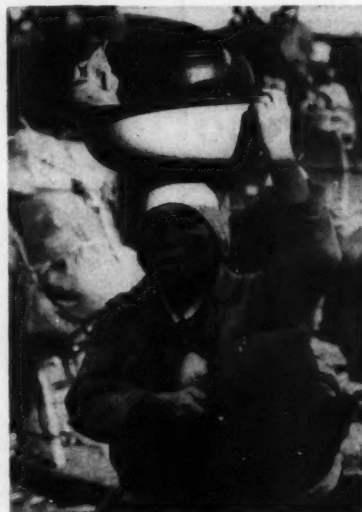
Camera Carrousel

by JACOB DESCHIN



Two ways of seeing

In my town two recent shows gave photographers food for thought. One was Capt. Edward Steichen's (Museum of Modern Art) exhibition of Korean pictures by war photographers for *Life* magazine, the press associations and the Armed Forces. The other,



Carl Mydans' Korean woman.

Aaron Siskind's show of accidental images left on various surfaces by paint peelings, mold, rust, and other signs of wear, tear and decay.

Representative pictures from each of these shows are reproduced here. Carl Mydans' shot of a Korean woman fleeing the war area is the epitome of a living reality—a mother making the best of a bad situation. Aaron Siskind's reflects the antithesis of reality—an accidental image of a female form left in the wake of a decaying wall.

Aaron says that his intention is to make a photograph that is "an altogether new object, complete and self-contained, whose basic condition is order (unlike the world of events and actions, whose permanent condition is change and disorder)."

How do you feel about the attitude of the photographers of these two pictures? This is a CONTEST! For the best letters on the subject, the writers will receive an autographed portrait (maybe gold-toned even) of your favorite (?) columnist taken by the first pictorialist who will lay down his gun long enough to take my picture.

Fresh air in Portland

There is one who carries the torch in Portland, Oregon, too. Another museum slams the door on salons, then reopens it to admit a truly contemporary show.

About July of last year I received a complaint from a leading Portland photographer that the newly appointed director of the Portland Art Museum had broken a precedent of years by refusing to hang the annual exhibition of the Oregon Camera Club. The pictures were bad, he explained, and didn't bother to say, "Sorry".

This February, my correspondent wrote again to say, hooray, the man wasn't a villain after all, for instead of the old monotony, he had introduced "a real show called Oregon Photography 1950, with imported judges and everything." The jury comprised Minor White and Rene Weaver, photography and art directors, respectively, of the California School of Fine Arts, and Ansel Adams.

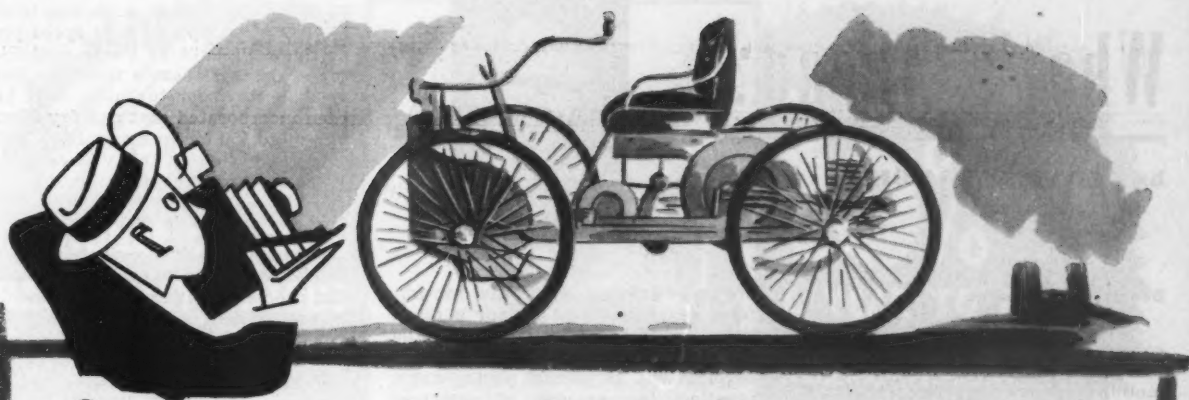
About the same time, I had a letter from Minor White filling in the details.

"The prints were good, hardly superior," he wrote, "but the important thing was the instructions given the judges by the director. He asked for a good show, one worthy of hanging in an art museum. No limits as to number, in fact, if nothing was worth hanging, then no show was necessary. So out of 417 prints about 80 were

(Continued on page 78)



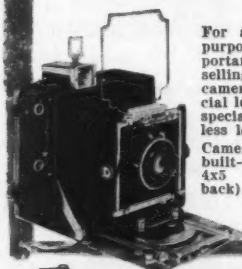
Aaron Siskind's wall.



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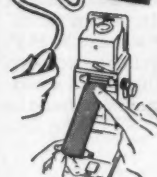
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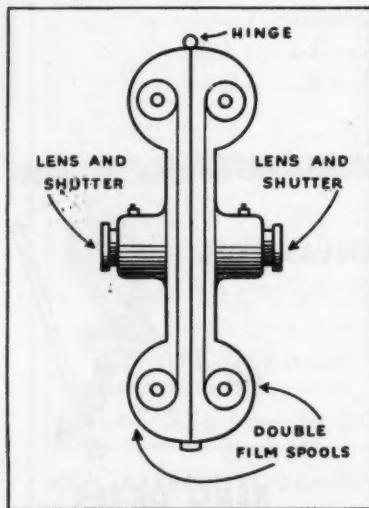
by LLOYD E. VARDEN



Double duty cameras

Many a photographer carries two cameras: one for color and one for black and white or, perhaps, one for motion pictures and one for stills. Well, if patents are any indication, this may not be necessary in days to come. Earlier this year, within a week apart, two inventions were patented on cameras that perform double duty.

In U.S.P. 2,540,351 Fred T. Rundell discloses the details for an amateur roll film camera that can be loaded with two kinds of film at the same time; for example, black and white and color film. The camera has double lens and shutter assemblies so that separate settings can be made conveniently, according to the speed requirements of the films used. The general principle of the camera is shown schematically in Figure 1.



New back-to-back camera.

Tage von Voss, of Sweden, in U.S.P. 2,541,796 describes a combined motion picture and still camera. It is not a motion picture camera that will simply take single frames when stills are desired, but rather, two independent camera mechanisms are encased as a single unit. The still camera could use 35mm film and the motion picture camera 16mm film, or some other likely combination.

Turbulent processing

It is well known to the amateur photographer that agitation of a film

during processing is essential for uniform development. Also, for a given time and temperature, the more the agitation, the greater the degree of development. In normal photographic practice, the amount of agitation recommended is seldom more than five seconds every minute or two. This is a rather mild form of agitation in comparison to that employed in certain commercial fields. For example, in the continuous processing of motion picture film, the developer is forced against the emulsion surface through spray jets while the film is traveling through the solution at speeds up to 200 feet or more per minute.

Some real agitation

Much has been learned about the developing characteristics of films under such vigorous agitation methods. Such knowledge eventually benefits the amateur because it leads to better film products, even though the amateur must continue to use mild forms of agitation. Recently, experiments have been conducted with a different form of agitation, called turbulent agitation, that opens an entirely new avenue of investigation for studying film characteristics. By means of turbulent processing, films can be fully developed in a matter of seconds, fixed and washed almost as fast, and dried in a fraction of a second. Furthermore, film speed is increased somewhat and the reproduction qualities improved.

How to dry a film, fast!

The principle involved in turbulent processing was discovered as an outcome of studies made at the Raytheon Corp. on high-speed drying, described by Leonard Katz at the February meeting of the Society of Photographic Engineers. In these studies it was found that the rate of drying is controlled to a major extent by a stagnant layer that forms on the surface to be dried. This stagnant layer acts as a barrier for the diffusion of molecules evaporated from the wet surface, therefore retards the drying rate. It was concluded that the only thing necessary to speed up matters was to destroy the stagnant layer by increasing the flow of air over the wet surface to extremely high velocities. The hunch proved correct, for when the air flow was shot up to several hundred miles per hour, wet films dried completely in 0.7 second.

On a simple, experimental drying system which was built, 9 inch aerial

film rolls can be dried at the rate of 75-90 feet per minute, according to the air flow. In a special high speed processing unit built by Paramount Pictures, Inc. for theatre television purposes, a Raytheon turbulent dryer has been incorporated that can dry 35mm film up to 150 feet per minute. (That's equivalent to about thirty 36 exposure still-film cartridges per minute.)

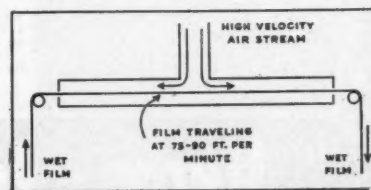
Principle applied to film developing

It was natural to consider turbulent flow of developing solutions to speed up film processing. It was known that the by-products of the developing reactions form a surface layer that retards development generally, and also causes uneven development by producing local variations in the developing rate. Therefore, the basic problem again involved the destruction of this surface layer to remove the development products as fast as possible.

Initial tests with turbulent developer flow have produced encouraging results, some of which were not anticipated. With the developer flowing over the film surface at the rate of 400 miles per hour, the developing time at 68° F was 2-3 minutes, for a developer that normally requires 15-18 minutes. This is by no means the limit, for tests have shown that further increases in developer flow cause the developing rate to increase further too.

Film characteristics altered

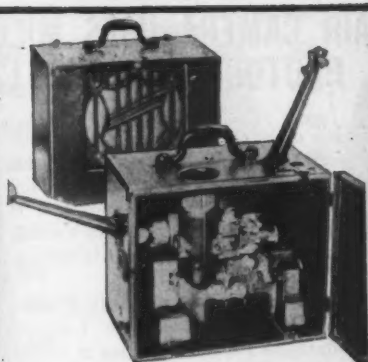
At these high speeds of developer flow the general characteristics of the film are altered, but not enough work has been done at present to justify any startling claims. It appears that film speed can be increased, that improvements in tone reproduction can be realized, as noted previously, and that many new facts on the development mechanism will be forthcoming soon. But the big value in such work to the amateur photographer comes from the ultimate improvements in film products that always result when more is learned by scientists about the fundamental nature of the photographic process. If the amateur had to adopt turbulent processing methods to gain benefit from these investigations, he wouldn't have a chance. I forgot to mention that in order to obtain turbulent flow it is necessary to have 50 H.P. motors, large pumps and compressors, tremendous power facilities and a couple of supervising engineers on hand to keep things in order. —THE END



The rapid dryer handles nine-inch aerial film rolls and dries them at the rate of 75 to 90 feet per minute.

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OUTSTANDING
VALUES...**



NOW—thrill to the superb performance and tone of a Bell-Howell 16mm sound projector. More value than new inexpensive lightweight projectors now on market. Not new but fully reconditioned, GUARANTEED. Features sound-silent speeds, 150 watt lamp, 2000' reel capacity, f1.6 lens, jack for mike or turntable. Plenty of volume for schools, churches, clubs, industry; can be tuned down for intimate home use.

Only \$239.50

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in
SOUND PROJECTION EQUIPMENT**



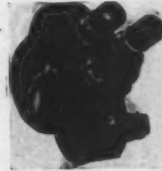
7x35 German (American Zone) Binocular. Precision-made, famous Jena glass fully coated, central focus, zephyr weight magnesium construction. Widest field of any glass—105' at 1000 yards. Complete with leather case. A **\$150.00** value.

ONLY \$69.50



Long-awaited Morton Soundmaster, single system 16mm sound-on-film camera. 3-lens turret front, 200' magazine, amplifier, headset, mike, matching viewfinder, batteries. With lens \$670.00. With 1" f2.5 lens **\$694.73**.

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SAVE \$80.00 on brand-new Bell-Howell 70DE. 7 speeds, 3-lens turret, critical focuser, back-up for double exposure, etc., starting button lock. As shown except with 1" f1.9 and 2" f4.5 Eyemax telephoto. Regular \$431.37. Special **\$349.50**.

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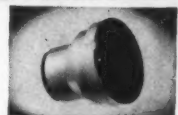
SAVE \$45.00 on brand-new Bell-Howell 16mm sprocket defect indicator. Electronically detects all defects such as torn or elongated perforations, etc. Ideal for schools, film libraries, stores, individuals, etc. Regular **\$95.00**.

ONLY \$49.50



Superb Morton Magni-Far, supplementary telephoto lens for 35mm cameras. Cuts distance in half. Comes with viewfinder mask, conversion table; FULLY COATED. The only such lens recommended by leading camera manufacturers. Was

ONLY \$29.95 \$49.95.



NEW—precision Morton Dilatar, supplementary wide-angle lens for most 35mm and reflex cameras. Designed and made in American zone of Germany. Six optical elements FULLY COATED. Covers twice the normal field with no loss of speed.

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Eastman 620 Vigilant with f4.5 coated lens, built-in flash, like new.....with flashgun only **\$45.00**
Contameter for Contax III.....like new **\$42.50**
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13" f10 General Scientific Process lens.....**\$39.50**
Victor model IV 16mm movie camera with 15mm

wide-angle, telephoto lens and 1" f1.5, complete **\$195.00**
New Taylor-Hobson 1½" f3.5 telephoto lens for Bell-Howell Sportster or Auto-8, uncoated, special **\$29.95**
470mm f10 Cooke Process lens in barrel, excellent.....**\$99.50**
New \$45.00 Bell-Howell projection stand, special **\$19.95**
New Bell-Howell \$65.00 two-speed turntable for use with sound projectors.....**\$29.95**
New \$39.50 Morton Bettar, supplementary telephoto lens for 8 and 16mm cameras, special **\$14.95**
Genuine Bell-Howell 6" Eyemax telephoto lens, C mount, list \$141.00, slightly shopworn.....**\$59.95**
New Bell-Howell 2" Eyemax telephoto lens for 8 and 16mm cameras, uncoated, list **\$49.57**
Bell-Howell model 121 magazine 16mm camera with Cooke 1" f1.5 lens, like new.....**\$75.00**
New ½" f1.9 coated lens for 8mm cameras. **\$19.95**

FULL LIST PRICE ALLOWANCE. In many instances we are allowing full list price for your equipment towards other cameras and projectors. For example: full list price for your Kodak 35RF on a new Contax IIA or Rolleiflex; full list price for your Kodak Reflex II on a new Auto Rolleiflex; full list price for your Kodak Reflex II on a new Auto Rolleiflex. WRITE—telling us what you have and what you want. Remember . . . always check with National Camera FIRST!

TRADE YOUR SMITH & WESSON, COLT REVOLVER OR OTHER GOOD RIFLES AND SHOTGUNS ON PHOTOGRAPHIC EQUIPMENT. VERY LIBERAL ALLOWANCE.

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EXCITING NEW EQUIPMENT. New stereoscopic cameras and accessories for 3-dimension pictures—a new movie camera with built-in exposure meter—a whole new line of imported German cameras at amazingly low prices! See the latest Kine-Exacta, Contax, and Argus cameras—new movie and still projectors—new complete camera outfits—and hundreds of others.

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AIR CAMERA USES MILE ROLL OF FILM; PHOTOGRAPHS ARE 12 FT. LONG, 18 IN. WIDE

How much does a roll of film for your camera weigh? Well, a new Air Force aerial camera uses a roll weighing 400 pounds! Moreover, one roll of film is almost a mile long, and requires a winch for installation. It wouldn't do to take on your summer's vacation.

The monster, known as the Perkin-Elmer Transverse Panoramic Camera, photographs continuously on a single roll of film 18 inches wide. The lens scans 180 degrees through the use of a rotating prism. As the prism turns, it picks up and transmits to the moving roll of film a small fraction of the scene below the speeding plane. By the time it has completed its 180-degree sweep, it has covered the terrain from horizon to horizon across the line of flight.

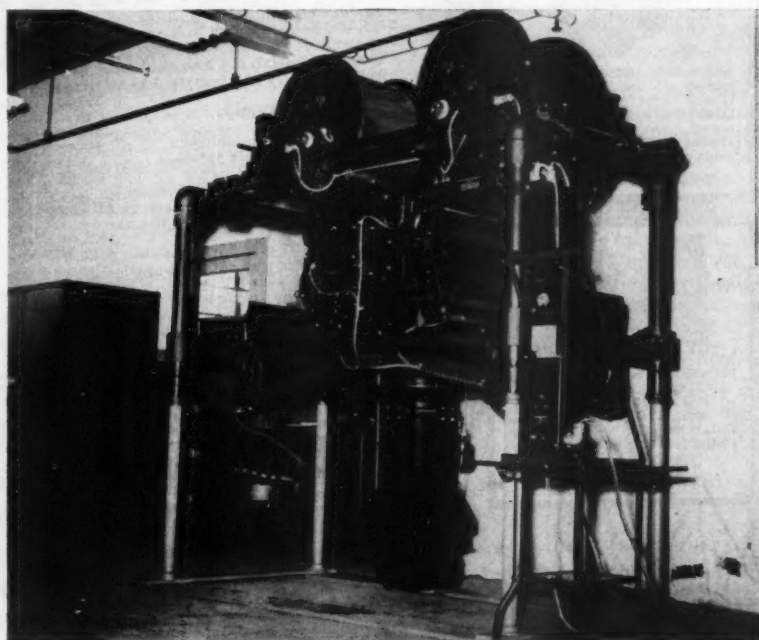
Six pictures per minute

The great rolls of film turn slowly, building up several feet of slack below the narrow slit where the exposure is actually made. Once the prism begins its scan, the slack length of film moves rapidly across the exposure slit in perfect synchronism with the movement of the prism. Only a 2-inch length of film is exposed at any moment, but 12 feet move across the slit in less than two seconds. Each "picture" then is 12 feet long and 18 inches wide. Exposures are so timed that each successive strip has enough overlap so that a ground object is photographed twice—once each on

successive strips—from two different angles, permitting stereoscopic study. In actual flight, the camera will take about six pictures per minute. Each 5000-foot roll of film can photograph, with 50 percent overlap, an area 400 miles long and 100 miles wide in a little over an hour.

Advantages

The new camera design will permit Air Force photographers to overcome many shortcomings of present panoramic methods. Col. George W. Goddard, Chief, Photographic Laboratory, Engineering Division, Air Materiel Command, Wright-Patterson Air Force Base, Dayton, Ohio, who cooperated in the development of the new camera explained: "The practicability of photographing 180 degrees across the line of flight has already been proved through the fine co-operation of Boston University's Optical Research Laboratory. They took a Standard Air Force continuous strip camera and mounted it in a rotating mount. By rotating the camera 360 degrees they photographed from horizon to horizon with remarkable clarity. However, rotating the camera has several limitations: 60 percent of the film is wasted; proper spacing cannot be obtained; it is impractical to use a 48-inch lens in this way, because too large a hole is required in the floor of the air-plane."



Film rolls fit atop camera; rotating prism sits in vertical housing.

Talking about Movies

**It's the Camera that
makes the difference
in your 8mm films!**

The same film, filters,
types of lenses, lighting
techniques, etc., used
by 16mm fans, are avail-
able to you. And for
the main item in any
movie-maker's kit . . .
the camera . . . try any
one of these fine 8mm
Bell & Howell Cameras.
You'll find them full-
fledged brothers of the
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Guaranteed for life. During life of
the product, any defects in work-
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died free (except transportation).

You buy for life when you buy

Bell & Howell

MAY, 1951

PLEASE SAY YOU SAW IT IN MODERN



**For instance,
take the 134-U. . .**

. . . It has an extra fine Filmocoted $\frac{1}{2}$ -inch $f/2.5$ lens. The rotary disc shutter gives maximum and uniform exposure. Four speeds are governor controlled for entire length of film run. Has built-in exposure guide, accurate film footage indicator, quick-change lens mount and simple "drop-in" loading. Yes, it's every inch a Bell & Howell for \$99.95.



**Or the
easy-to-use 172-B**

. . . features convenient magazine loading. It also has 5 operating speeds (including true slow motion), positive type viewfinder, single frame release, exposure guide, film footage indicator. That's a real camera! With $\frac{1}{2}$ -inch $f/2.5$ Filmocoted lens, \$139.95.



**But the man
who owns the Auto-8. . .**

. . . has all the advantages of the 172-B camera, plus the versatility offered by instant lens change. The quick-turn 2-lens turret has lens-matching positive type viewfinders and a critical focuser. With this camera there's no excuse for anything "getting away" . . . with the right lenses you're ready for anything. With $\frac{1}{2}$ -inch $f/2.5$ Filmocoted lens, \$169.95.

A word about 8mm lenses



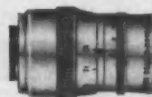
0.5-inch $f/1.4$ Taylor Hobson Cooke, \$144.95

Wide angle, extremely high speed for difficult lighting conditions.



1-inch $f/1.9$ B&H Super Comat \$89.95

Same perspective as human eye, high speed for color work or unsatisfactory light.



1.5-inch $f/3.5$ Comat, \$64.95

3-power magnification for medium distance shots.

**. . . they can make
or break your films**

For it's not just enough that the lens passes a certain amount of light to the film. The *quality* of that light is important. The lens must transmit the image clearly and keep it clear right to the edges of the film. When a lens does that, you notice the result on the screen. You get the color contrasts the way they were, your pictures are bright and clearly defined on every part of the screen! Bell & Howell lenses are designed to do this for your movies!

Prices subject to change without notice

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Please send me your free "tips" booklet on selection and use of lenses.

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RADIANT
4-way better
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Whether you now have an old faded, discolored wrinkled screen—or are considering purchasing a new modern screen for the first time—Radiant's "Vyna-Flect" Screen Surface protects you against the dulling fog of discoloring, fading, yellowing and dirt. Movies or stills stand out with unusual snap, clarity and contrast. Colors are clear, brilliant and true. Images seem to jump out of the screen. Here's why:

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The new "Vyna-Flect" screen fabric is made by an exclusive Radiant process. Millions of tiny mirror-like beads reflect light instead of absorbing it—which assures you the brightest, clearest pictures. This surface is *mildew-proof* and *washable*, so that you always have a perfect projection surface.

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cramped with practical information on how to get the best projection under all conditions. At the same time we will send you a sample of the new Radiant "Vyna-Flect" screen fabric so you can see how much better your pictures look on this miracle fabric. Radiant Mfg. Corp., 1250 S. Talman Rd., Chicago 8.



RADIANT
PROJECTION SCREENS

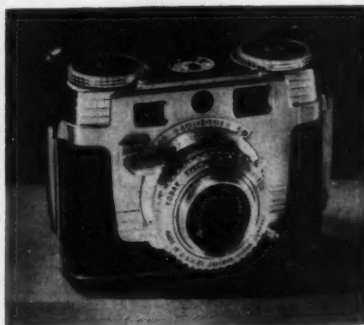
new products

Kodak Signet 35 Camera

This is the camera to replace the current Kodak 35mm with rangefinder, and it is completely new in every way.

The Signet is smaller and more compact than the Kodak 35, and has some remarkable engineering features, which should put it in the top rank for quality.

The Kodak Ektar 44mm, f/3.5 lens is in a Kodak Synchro 300 between lens shutter, which has a release big enough to use comfortably even while wearing mittens. Coupled to the lens is a combined rangefinder-viewfinder with a brilliant sighting section which



is a triangle instead of the usual rectangle. Kodak has used a superimposed image system, for the first time. The mirror system is designed so that it cannot develop backlash; the lens mount runs on a bunch of small ball bearings and is designed for utmost rigidity with ease of movement.

The body of the Signet is made of die-cast aluminum. It would be virtually impossible to warp or bend it out of shape without destroying the camera. It is covered with an imitation black leather which is scuff proof. The camera weighs 18 ounces.

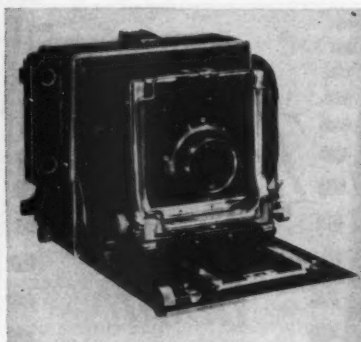
Price, \$95. tax included.

EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

Hacon 45 Camera

One of the smallest 4 x 5 cameras made, the Hacon 45 is 6 1/4 in. square and 3 3/16 in. thick. It's made of aluminum alloy, except for the fittings and gears. Steel and bronze are used for the gears and racks; stainless steel for the fittings and screws.

Featured: Graphic or Graflex type revolving and tilting back; four sided self-erecting hood; lens standard tilts forwards or back, is raised and lowered by rack and pinion, shifts sideways on a fast worm screw; adjustable but positive infinity stop; drop bed; 16 in. bellows extension. Schneider lenses are standard equipment. For prices



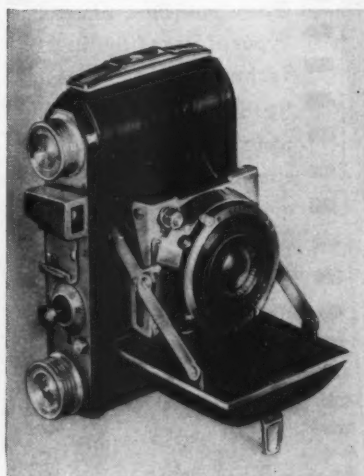
and other information, write to:
HACA SUPPLIES
183 SHERMAN AVE. N., HAMILTON, ONT.

Welti 35mm Camera Back Again

Missing from the U.S. market since before World War II, the Welti has turned up again in a new model. It's a folding camera, takes standard 35mm cartridges.

Featured: "T" coated f/3.5 Zeiss Tessar lens in Compur Rapid synchro shutter with speeds to 1/500 sec.; body release; optical viewfinder with parallax compensation. Price, \$79., tax included.

ERCONA CAMERA CORP.
527 FIFTH AVE., NEW YORK 7, N. Y.



Busch Verascope Stereo Camera

Busch Precision Camera Corp. is importing from France the Jules Richard Verascope stereo 35mm camera and has replaced the French manufacturer's name with its own.

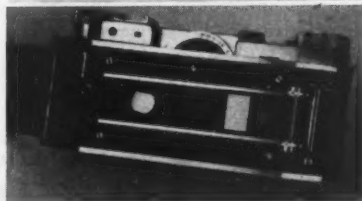
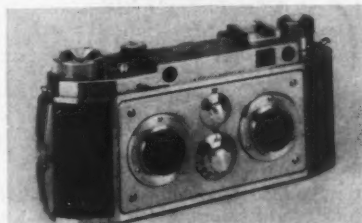
The Verascope is unique among stereo cameras in that it can be changed from stereo to monocular operation, or vice versa, by the movement of a lever, right in the middle of a roll of film. The frame counting and

film advance mechanisms will automatically adjust themselves.

The lenses are Berthiot f/3.5, 40mm, and are carefully matched. The synchro shutter has a single blade which slides across both lenses at the same time to give simultaneous action. It has speeds to 1/250 sec. and can't be tripped until the film is advanced. There is a release for intentional double exposures, however. The rangefinder is coupled and provides a clear, brilliant image.

Shipments of the camera are expected to begin in May. Price, \$289.

The slides made in the Verascope are considerably larger in picture area than those produced in other stereo cameras, although the slide binder has the same external dimensions as the standard American stereo binder. Therefore, Verascope slides cannot be viewed in the standard American stereo viewers. The Verascope viewer is specially designed to take the larger



picture area, and it may also be used to view standard American slides. Price, \$24.75.

To insure that the slides are mounted accurately, Busch has made special services available. Kodachrome film should be sent undeveloped to Busch in Chicago. Daily pickup service by the Eastman processing labs in Chicago will provide quick development. Busch will then mount the transparencies accurately in special jigs and return the slides.

BUSCH PRECISION CAMERA CORP.
411 S. SANGAMON ST., CHICAGO, ILL.

Two New Kodaguides

Two more of the handy Kodaguide exposure calculators are now available. One, for Snapshot and Flash, has dials for exposures outdoors by daylight and indoors by flash.

The Movie Kodaguide covers use of both black and white and color film outdoors, and indoors with the popular portable floodlight units. Price, 25 cents each.

EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

(Continued on next page)

GERMAN-MAKE 10 SECTION POCKET TRIPOD
Unconditionally Guaranteed
Extends to 4' 6" —
35mm camera with F2.7, 2.8, 3.2, 3.5, 4, 4.5, 5.6 Lenses.
\$13.50
FREE: CUSTOM-FIT CARRYING CASE WITH TRIPOD.

Single-Action PAN HEAD
Chromo-plated. Twist locks both vertical and horizontal action. 140 degree tilt. Horizontal panning for 300 degrees. Fits any camera.
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19% across — 7% high — 5% wide.
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\$3.49

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for: Argus C3 — C2, Bolex 82-C, Kodak 35RF, and Special telephoto Lenses for 35mm cameras with F2.7, 2.8, 3.2, 3.5, 4, 4.5, 5.6 Lenses.
Genuine Leather Case with each Lens. All Lenses are coated, color corrected, and fit perfectly over your camera lens. Fully guaranteed.
TELEPHOTO LENSES — Double the size of your subject on the negative. Print or slide appears more natural than from normal focus lens. Each. **\$15.95**
WIDE ANGLE LENSES for above models. Ideal indoors and outdoors. Ensure sharp and brilliant images over an extremely wide angle of the field. Almost double picture area. Fully Guaranteed. Each. **\$15.95**
SAM'S COMBINATION SPECIAL — Set of 1 Telephoto and 1 Wide Angle Lens. **\$29.95**
8mm MOVIE CAMERA OWNERS VALUE TELEPHOTO & WIDE ANGLE LENSES
For every popular 8mm Movie Camera (except Kodak). Brand new. Guaranteed. Require no compensation or increase in exposure. Each. **\$ 7.95**
Sam's Special Wide Angle and Telephoto Combination. Both for **\$14.95**
NOTE: Please specify make and model of your lens!
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For use with Bantam Single or Double frame 35mm Slides • 100 watt lamp • Condenser focusing for maximum light transmission.
\$7.95
With 100 capacity film. 100 slide glasses. Kodak binding tape. all for **ONLY \$9.95**

FREE — Adjustable Direct Shutter.
Release with German-Imported **SELF-TIMER**
Precision-made with time delay from 1 to 20 seconds. Automatic Stop • Spring-driven gear • Chrome Finish • Vest-pocket Carrying Case. Fits all cameras containing cable release outlet.
KODAK LEICA TIMER Only \$3.45

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Sturdy manila, strong clasp, cross-grain corrugated reinforcement. Positive protection.
8 1/2 x 10 1/2 **\$1.85** 8 1/2 x 12 **\$2.25** 8 1/2 x 14 **\$4.00**
11 x 14 **2.75** 9 x 15 **3.25** 9 x 17 **5.75**

EASEL FOLDERS
Textured light gray cover, neutral insert, sturdy easel.
Groups of 12
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4 x 6 **\$1.45**
5 x 7 **\$2.00**
8 x 10 **\$3.50**
*vertical only

WEDDING ALBUMS
Simulated leather, pages completely acetate protected. Reversible inserts, holds 12 — 2 x 10 photos. Gold-stamped "Our Wedding" **only \$8.00**
Musical — Plays "Wedding March." Imported Music Box **only \$12.00**
Extra Inserts **50c ea.**
Transparent plastic pocket **\$1.00**
Above albums for all occasions, "Our Baby," etc.

OPTICAL GLASS FILTERS
Finest quality, ground and polished optical glass. Red, Orange, Yellow, Green, Blue, Type A.
For Argus C3, Mercury, Perflex 101, Cine 35, etc.
For Kodak Cine 20, 25, 80, 88, Revue 8 and 10, B&H, Deltar, etc.
ANY 4 FILTERS AND SUNSHADE INCLUDED FREE LEATHER CASE \$3.49

PHOTOMOUNT FOLDERS — MAT MOUNTS
MATMOUNTS
Finest Mat Boards — for exhibitions, window displays, picture frames, home use. Vertical & Horizontal. State preference.
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Outside Dimension Cut Out
16 x 20 **\$1.14** 11 x 14 **\$1.75**
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5 x 7 **\$1.19** 4 x 3 **1.95**
Complete SAMPLE KIT
of Folders, Mounts, Boards and easel. 12 different pieces **\$1.**

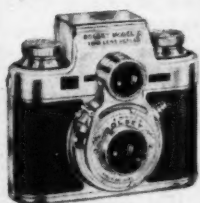
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Vertical and Horizontal available. State preference.
Groups of 25 Folders:
8 x 10 **\$4.50**
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MATBOARDS
14-Ply Woodpulp White Center. Both Sides Suitable for Working.
Groups of 25 Matboards:
16 x 20 **3.50**
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Sam's CAMERA, INC.
Yonkers 3-2900
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"I love my BOLSEY, too"



Versatile - BOLSEY B-2, precision 35mm camera with coupled range-finder and built-in flash synchronization. \$73.50, including F.E.T.



Versatile-BOLSEY C...twin lens reflex camera with all the famous BOLSEY features. \$109.50, including F.E.T.

5 out of 10 Versatile-Bolsey Cameras are sold on satisfied customer recommendations...no other camera enjoys greater customer confidence. At Your Favorite Dealer...or Write for Literature. Dept. MP5

VERSATILE

BOLSEY 35mm CAMERAS

The genuine affection that Versatile-BOLSEY owners have for their cameras cannot, we feel certain, be equalled in the 35mm field. According to our Warranty Card records, 5 out of 10 Versatile-BOLSEY Cameras are sold on satisfied customer recommendations. This kind of affection can only come from superior pictures and superior operating performance.

- Built-in Flash Synchronization...no unnecessary gadgets to complicate picture-taking. All controls at your fingertips.
- Semi-Wide Angle Lens...f3.2 coated, color-corrected lens. Short 44mm focal length. Covers wider area, increases depth of focus, ideal for cramped quarters.
- Perfect for Portraits...without extra attachments you can focus as close as 2 feet. Speeds from 1/10th to 1/200th second.
- Every Shot Is Sharp...split-image type built-in range-finder, completely sealed. Brilliant optical eye-level viewfinder makes framing quick, easy.
- Up to 4 Extra Pictures Per Roll...new film load plus compact design wastes no film in loading.



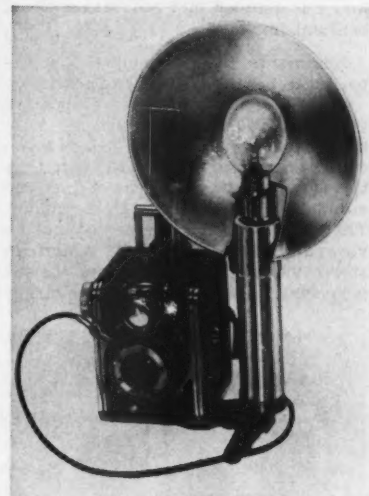
BOLSEY CORPORATION OF AMERICA

118 East 25th Street, New York 10, New York

NEW PRODUCTS (Continued from page 29)

Ferrania Rondine Camera

Made in Italy, this neat little box has a brilliant viewfinder in the top, plus a sports finder. It uses 127 film, has a Linear 75mm, f/8.8 lens, focuses from 4 ft. to infinity and has a synchro shut-



ter. The Rondine comes in a choice of four bright colors. Price, \$14. It has a remarkable little flashgun to go with it. This folds up to just a handful in size. Price, \$7.20. Carrying case, \$3.

G. A. BUTTAFFARRI
207 FOURTH AVE., NEW YORK 3, N. Y.

Brownie 8mm Movie Camera

Everything is simplified on this low priced double 8mm movie camera. It



loads with roll film, has a Cine Ektanon f/2.7 lens, and one operating speed. Black bakelite, satin chrome and scuff proof imitation leather provide an attractive exterior.

Price, \$47.50, including tax; leather field case, \$4.

EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

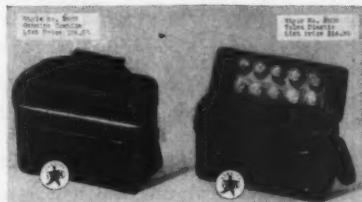
Graflok Dividing Back for 4 x 5

Two exposures can be made on 4 x 5 film used in regular Graphic film holders or film pack adapters with the aid of this dividing back. Each half of the film is centered on the optical axis as the exposure is made.

For price and other information, write to:
GRAFLEX, INC., ROCHESTER, N. Y.

Service Flashbulb Kam-Ra Bag

The problem of what to do with a sleeve of flashbulbs when packing the gadget bag is neatly solved in this one. Built into the top of the bag is a rubber block into which 10 midjet bulbs may



be inserted, just as they are in the sleeve in which they were sold.

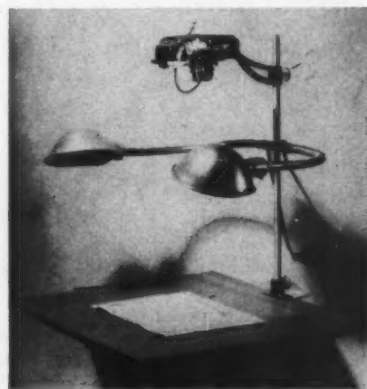
Eveready Flashbulb Kam-Ra Bag No. 5808 is made of tough Tolex plastic. Price, \$14.95. No. 5807 is of cordovan cowhide. Price, \$24.95. Both bags measure 12½ x 4 x 8½ in. and will hold a couple of cameras and their accessories.

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Inexpensive Copying Stand

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bracket has a special centering feature, permitting proper positioning of the camera over the subject regardless of the distance separating them. Price, \$6.49 and up. The gooseneck light attachment is sold for \$4.95. SPIRATONE PHOTO SUPPLIES 32-34 STEINWAY ST., LONG ISLAND CITY 3, N. Y.

Tiffen Centering Lens

When using a movie camera to make home movie titles, it is often difficult to get the title centered exactly in the frame. The centering lens is a mirror-like device which fits into the camera's lens shade and is intended to solve this problem.

It is used with a piece of cardboard, the exact size and shape of the title to be photographed. A hole is punched in the exact center of the cardboard and a light placed behind it, as shown. When the ray of light coming through the

(Continued on next page)

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6 for 22.50	
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16mmX50' Magazine Super XX, ea 3.35	
3 for 9.50	
16mmX50' Mag Kodachrome,	
Daylite, each 4.95	
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3¼X4¼ Contrast Process Ortho 6 doz 2.50	
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5X7 EK Super XX, film pack, .. ea 1.50	
4 for 5.00	

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8X10 Anso Direct Copy . 6 doz 4.75	
20X24 EK Commercial 2 doz 6.95	
10 doz 30.00	
20X24 Anso Reprolith Pan. ½ gr 14.00	
3¼X4¼ Kodachrome, Type B Daylight 6 sheets 2.25	
5X7 Kodachrome, Type B 6 sheets 3.95	
5X7 Kodachrome, Daylight 6 sheets 3.95	
8X10 Kodachrome, Type B 6 sheets 4.95	
8X10 Kodachrome, Daylight 6 sheets 6.95	

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35mmX36 exp cart EK Microfile, 12 for 3.50	
35mmX18 exp cart Anso color reloads 3 for 4.00	
35mmX100' EK Plix X, Super XX, ea 1.50	
3 for 4.00	
35mmX100' Anso Supreme, Ultra Sp 1.20	
3 for 3.00	
35mmX100' DuPont Superior 10 for 6.00	
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3½" 49 Hugo Meyer Super WA Aristotig. in Comp, used 89.50	
6¼" 49.5 Wollensak WA for 8x10, Betax new 79.50	
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105mm 46.3 Kod Anast, shut, new 8.95	
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7½" 44.5 B&L Tessar Compur A, used 79.50	
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12" 44.5 Wollensak Veletsig, Betax, used 149.50	

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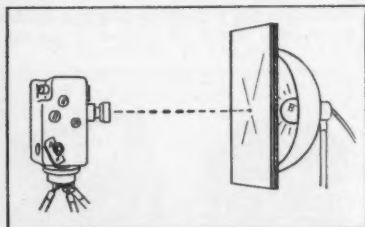


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NEW PRODUCTS
 (Continued from page 31)



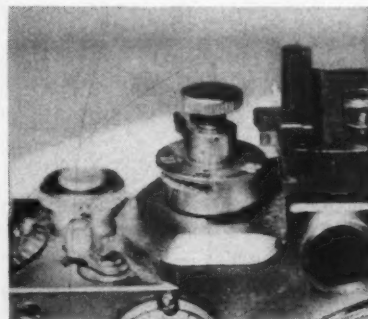
hole hits the centering lens and is reflected back to the source, the title is centered. The centering lens is then removed and a portrait or closeup lens substituted to make the title.

For price write to:

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Hakosyn Synchronizer for Leica

Two models of the Hakosyn flash synchronizer are available: Model C for the Leica IIIc and IIc; Model A for all other rangefinder Leicas. Model C synchronizes at 1/30, 1/60, 1/100 and for strobe; Model A at 1/20, 1/60, 1/100 and for strobe. The speed set-



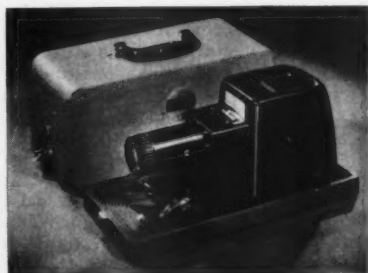
tings may be changed without removing the unit, which is mounted on the speed dial of the camera. Focal plane bulbs are used with this unit, which may be mounted or removed quickly. It is made in Germany.

For price, write to:

A-G PHOTO DISTRIBUTORS
 44 BROMFIELD ST., BOSTON 8, MASS.

Kodaslide Merit Projector

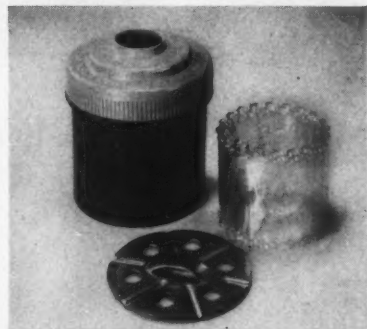
The Merit is a new projector for 2 x 2 slides and has one of the simplest slide changing mechanisms imaginable. Slides are pushed down into position through a slot in the top of the



carrier. Flat springs hold them in correct alignment. The next slide inserted pushes the first one out through the bottom of the carrier. The projector body is made of one piece of tough brown Bakelite. A 150 watt lamp and Kodak Ektanon lens provide bright, sharp images. Price, \$24.50; case, \$9.50. EASTMAN KODAK CO. ROCHESTER 4, N. Y.

Kodacraft Roll Film Tank

This is an apron type tank. It has no central core and reel. Instead, the acetate apron is extended to full length



and the film is wrapped up with the apron to form a compact cylinder. The bumps along the edge of the apron keep it and the film separated and permit fluid circulation.

Formerly, this tank was available only as a part of the Kodacraft Darkroom Outfit. Now it may be had separately with three acetate aprons to accommodate 120-620, 116-616, and 127 film sizes. Price, \$2.95, including tax. EASTMAN KODAK CO. ROCHESTER 4, N. Y.

Draype Towel Holder

Here's a gadget designed to hold the darkroom towel, yet to be safer than the usual nail or hook. It's made of plastic; the towel is pushed into it with one finger, held firmly, but may be removed by a light pull. A capsule of special plastic adhesive comes with each pair of Draype holders; it's said to be capable of fastening the holder to practically any surface.

Price, 25 cents per pair.

A. J. GANZ CO.

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SVE Skyline Gets More Light

Model "B" Skyline 2 x 2 slide projectors are now being supplied with a 300 watt lamp, instead of the 200 watt lamp with which they were first sold. The price is still \$49.95.

SOCIETY FOR VISUAL EDUCATION, INC.

1345 W. DIVERSEY PKWY., CHICAGO 14, ILL.

Sorry, wrong address

In the March New Products section, the address of the Cinelac Co., makers of Cinelac movie film preservative, was erroneously given as 710 Fifth Ave., New York 20, N. Y. The correct address is 610 Fifth Ave.

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TDC DUO TABLE VIEWER . . . A brilliant table viewer for 2x2" and 2 1/4x2 1/4" slides. \$12.50



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TECHNICAL CLINICS, PLANT TOURS FEATURE PSA NORTHEAST REGIONAL CONVENTION

The Northeast Regional Convention of the Photographic Society of America was held in Rochester, N.Y., March 2-4.

Sponsored by the Rochester Section of the Technical Division, PSA, the meeting was devoted entirely to the technical aspects of photography. More than a dozen clinics and discussion groups met in the roomy building of the Rochester Institute of Technology.

Among the subjects scheduled were: Negative Handling, Arthur Underwood; Black and White and Color Slide Duplication, Adrian TerLouw; Flexichrome Workshop, Jack Crawford; Print Finishing, Robert F. Edgerton and others; Stereo Photography, Charles D. Reid; Home Movies, Arthur Brown; Still Photography Equipment, Glenn Mentch and panel of experts.

Also, Recent Development in Xerography, Dr. J. H. Dessauer and Eugene C. Fuerst; Technical Aspects of Color Print Quality, John L. Tupper; and Color Derivations, Ralph Evans.

Tours were arranged through the plants of Eastman Kodak, Bausch & Lomb, Graflex, Haloid, and Wollensak. Some of these were somewhat restricted, however, due to security regulations which have been clamped on the big manufacturing operations.

On March 2, there was also the formal opening and viewing of color slides for the 15th Rochester International Salon at the Memorial Art Gallery. On exhibit in conjunction with this was the traveling PSA Technical Print Exhibit.

Saturday night, March 3, 200 persons showed up at the Powers Hotel for a banquet. This attendance greatly pleased the arrangements committee, headed by Howard E. Smith, as it matched exactly their previous estimates.

Plans for flights over Niagara Falls had to be cancelled because of a sleet storm that blew in off Lake Ontario, and when they get one of those in Rochester, oh boy!

—J. W.



Visitors had a chance to try their hands at Flexichrome print making, filled the classes, had plenty of fun.



Variety of ways to tone a print was illustrated as part of the print finishing clinic (top). Lacquering, spotting, coloring, were also covered. Kodak camera engineer Doug Harvey (above) explains a technical point to questioner following still camera equipment discussion by panel of photo experts.

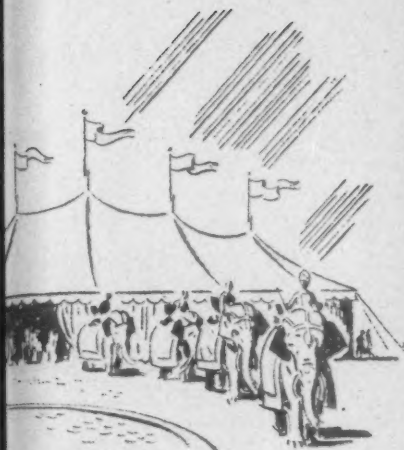
PHOTOS BY JOHN WOLBERT



Beaumont Newhall, Curator of George Eastman House, got service award from PSA President John G. Mulder.



Banquet guest, Sir Roger Chisholm of London, spoke vaguely in Churchillian tone, turned out to be Detroit newsman Scotty McGregor. 'Twas a gag.



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"Clowns" by Joseph Janney Steinmetz



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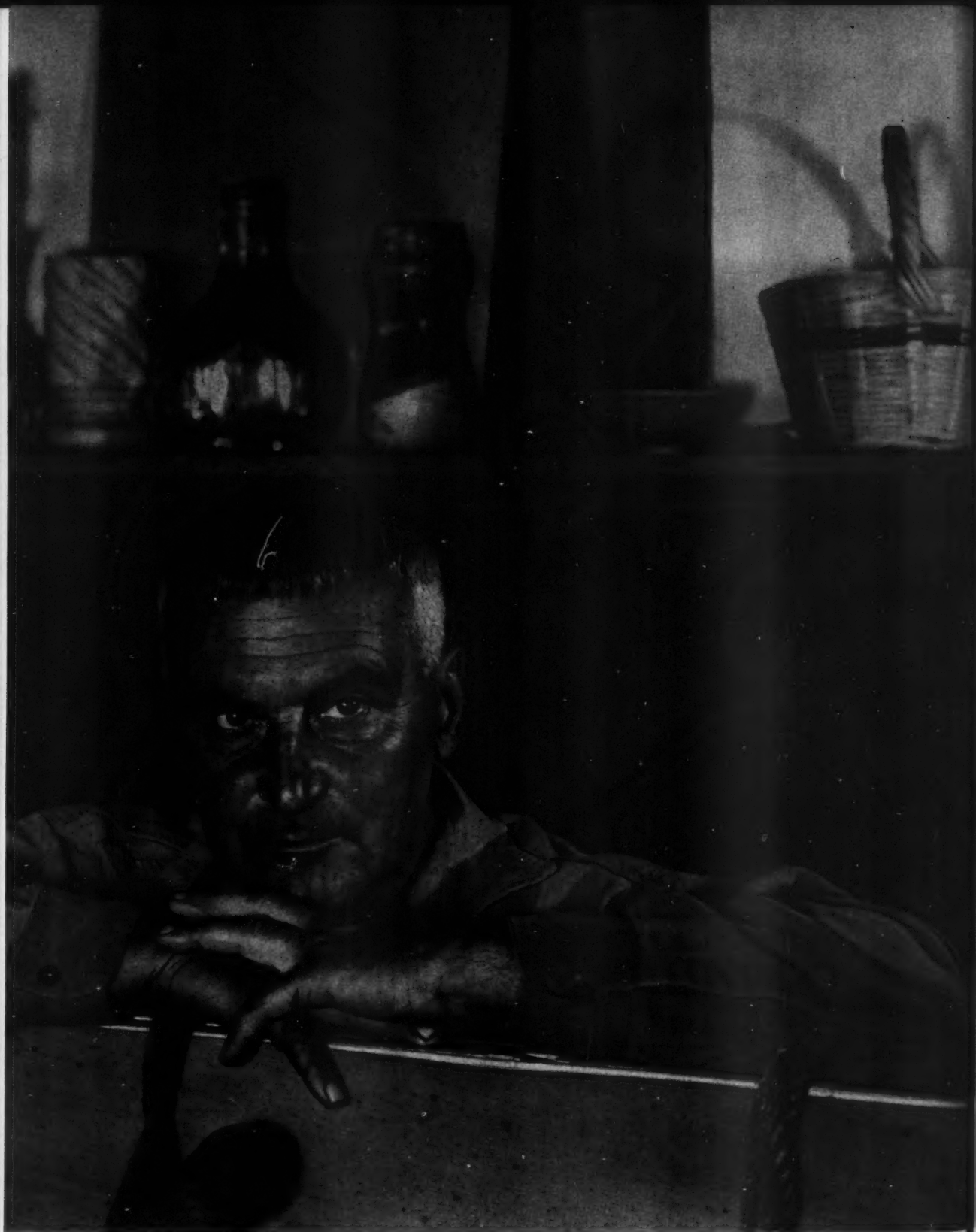
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1948 portrait of painter Jean Varda was taken by Imogen Cunningham with a combination of daylight, blue photofloods on daylight Ektachrome. Deardorff 4x5 with 8¼ in. Goerz Dagor lens. Photographer didn't keep exposure record. She estimates: f/16, ½ sec.

IMOGEN CUNNINGHAM

and the straight approach

by CHRISTINA BERDING

A respectful amateur who knew of her reputation as a photographer approached Imogen Cunningham one time and showed her one of his pictures for criticism. It was a conventional portrait of an older woman and it definitely was an attempt to prettify the subject. Miss Cunningham took the print and inspected it searchingly. Then she said:

"No one could do a good job if they had to photograph that old hag."

"That is a picture of my mother," the amateur replied.

There was a slight pause, something that rarely happens in a Cunningham conversation. As they say, the silence was deafening.

"Well," Miss Cunningham finally said, "I'd make the same remark if she were my own mother."

This incident is one of many in which Imogen Cunningham has had to back her opinions with blunt words to make her point. Further, it is a typical situation. For she is honest, and so are her photographs. Her great aversion to insincerity and her sometimes devastating frankness are the two things which are most characteristic of her both as a person and as a photographer. These are the two things which have grown with her through-

1910. First professional portrait was straight study, radically different for that era. Subject: Mrs. Champney, author of book *The Vassar Girls Abroad*.





out her long career as a notable portrait and commercial photographer. These are also the things which led her to become a charter member of the "Group f/64" in 1932—along with Ansel Adams, John Paul Edwards, Sonia Noskowiak, Henry Swift, Willard Van Dyke, and Edward Weston. They are the qualities which have led to her acceptance on museum walls and into the pages of *Vogue*. And they are part of the established tradition of what is accepted as good photography today. It's all there in her—honesty, bluntness, a respect for truth, a passion for the creative medium of photography.

Paralleling history

Imogen Cunningham's photographs reveal some of her own immense zest and interest and curiosity in people. (Good photographs have a way of showing what sort of a person their maker is.) One of her favorite contentions is: "Anything which can be exposed to light can be photographed." And her own work shows that she has thrown a good many kinds of subjects into focus under light. Her chief reputation, however, is as a portrait photographer. In this field, her personal career has in many ways paralleled the historical development of photography. This is apparent from studying the dates of the photographs shown here. She has moved through the misty platinum print era on down through the clear print of the f/64 group. During all those years, she has been a moving spirit in West Coast photography.

How did she come to be this way? It is a little difficult to tell, really, whether her unique personality has enhanced her photography or whether her photographic enterprise has been responsible for the development of her personality. When you ask her for her own opinion on whether she thinks photographers are born or made, she says, "All photographers are made. People who are born with an eye, like Cartier-Bresson, don't have to be taught to see but they usually have to be taught technique. And don't think that people can't be taught it. In six weeks of intense work, one can learn to make a very, very good negative. Something in the way of meticulous perfection can most certainly be learned. But of course, maybe there's more to it than that. Maybe they're just born that way." Here she smiles, since she well knows that the work of any artist has in it an elusive quality which is the product of creativity which can only be guided—not taught.

Conversation is her technique

Miss Cunningham is a great one for gab. She skips rapidly from one subject to another, but her comments are almost all worth listening to. This ability to talk is one of her chief assets as a portrait photographer. She has moulded her techniques to suit

Left, top, 1935. Subject had never had a realistic portrait. She sent it to her children in the Midwest. They put it away in a drawer till someone told them Imogen Cunningham had taken it. Then it was hung on the wall.
Left, bottom, 1934. This studied portrait was done in sunlight to bring out details. Photographer says: "Look at that hair. You can't photograph a black dog either unless you have real sunlight to bring out the texture."



△ 1931. The dancer, Martha Graham, in one of her expressive movements, was photographed for *Vanity Fair*. Harsh lighting emphasizes skin texture, facial planes, feeling of reality.



◁ 1928. Triangle nude is a use of the human form as a part of design. In this case lighting is soft, delicate, brings out roundness, natural form.



it. Her talking keeps her sitters stimulated. In that way, she seems to impart some of her own liveliness to her sitters, since the emotions which people experience at the time they are photographed of course have a great deal to do with their facial expression. By putting her sitters at ease, sometimes by antagonizing them, or arguing with them, or sometimes simply by allowing their own exuberance to perform in harmony with her own, she manages to capture the human quality in human beings. She has a positive talent for being able to rattle on with a flow of fascinating ideas even when her mind is completely engrossed in other matters, such as a meter reading, or the setting of a lens stop. In other words, when a sitter steps into her studio, she is able, if she sizes him up for that approach, to start talking, to get him seated, still talking, get the lights set and the camera set, still talking, and then to take his picture while he is still registering feelings of whatever nature he is capable under the flow of such stimulation. This is not being altogether facetious, either. The disarming of the sitter, with whatever weapon available, is the first important step in any portrait. As one dazed subject reported: "When you've been photographed by Imogen Cunningham, you haven't just had a sitting; you've had an experience."

Another important part of her technique is that she sees to it that the sitter feels at home. At times, when she feels that a subject's own environment is an integral part of his personality, she photographs him in his own home. But often she has people come to her studio, which is a little cottage in San Francisco, set back from the street in the middle of a lovely garden. This studio is furnished with excellent conversation pieces—such as an early panel painted by christianized California Indians, an Alaskan Indian potlatch (feast) bowl, a Navajo rug, or a particularly handsome plant in a Japanese bowl. The sitter forgets his own self-consciousness.

The uncooperative sitter

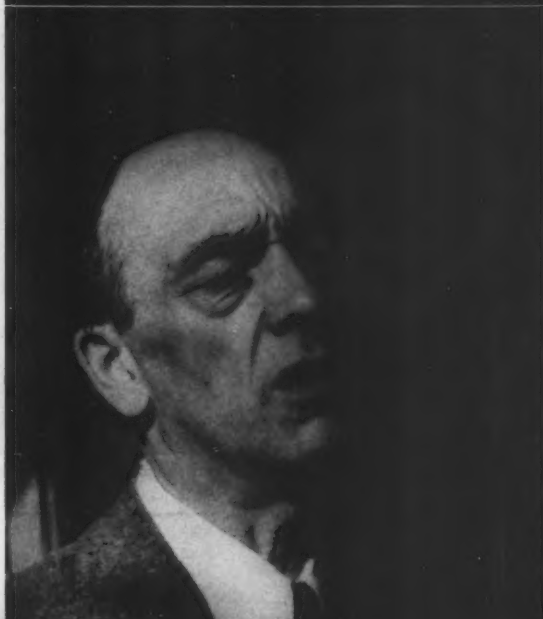
"I've put my sitters at ease," Miss Cunningham says, "but sometimes they don't put me there. If they're uncooperative, I just wait a while, or tell them to come back some other time."

"What do you mean by uncooperative?"

"I have to have leisure. If people don't allow me enough time, how can I do a good job? I never know whether it's going to take me fifteen minutes or all afternoon, but I can't have them sitting on the edge of their chair asking how long this is going to take. If they ask me, I tell them I guess I won't begin. When they make the appointment, I usually stress that I don't want them to have some other date for afterwards. Then when I set to work, I just shoot them until I know I've got (*Continued on page 96*)

Left, 1927. After Edward Weston had seen this print on exhibition, he wrote Miss Cunningham, "... I had one thrill. It was your print—glacial lilies—it stopped me at once."

Right, portraits of men taken over a twenty-year period.
Top, 1915. Seventeen years before the f/64 exhibit, Miss Cunningham did this straightforward study of the etcher, Roi Partridge. **Center, before 1929.** The photographer recalls of the shy Sherwood Anderson: "He was the sort of person who escaped the lens all the time." **Bottom, 1935.** James Stephens, Irish author of *The Crock of Gold*, forgot the camera when Miss Cunningham read him one of her favorite poems, got him to reply with one of his own.



METROPOLITAN COUNCIL CONTEST

by MABEL SCACHERI

CAMERA EDITOR, WORLD-TELEGRAM & SUN

EACH year, as you may know, there's a huge, loud, glittering, barking, flash-happy photographic show at the 71st Regiment Armory in New York, around the time of Washington's Birthday. Every camera fan who can walk or hobble goes up there to drool over new equipment shown in the booths, or gaze at the annual show of the press photographers, or shoot pictures of the stage doings, the long, limber, lovely gals adorning the scene.

And each year my paper, the *New York World-Telegram and Sun*, takes a booth, answers fan queries, and puts on a show on the stage in the evening. We've had everything from ballet dancers to huge trained dogs. Best of all, we've always had Victor Keppler, New York's leading advertising (Continued on page 88)

Victor Smith's shot of a youthful jam session, "Good," was awarded second place in the competition by Victor Keppler. 4 x 5 Graphic, open triple flash, f/22, Superpan Press.



Leo Lerch was up early in the morning to make third-prize picture with his Rolleiflex on Plus X film, f/8 at 1/100.



Carl H. Pollak's first-prize photograph was made with Leica, 90mm Elmar lens. Exposure: 1/100 at f/11 on Plus X.



WHICH FILM should you buy?

by Peter Gibbons

Instructor, School of Modern Photography

WHICH film should you buy? Here's a problem which confronts all amateur and professional photographers. There are hundreds of different emulsions on the market and a photographer's head would have to be an encyclopedia if it were necessary to know all the film characteristics.

My wife's head is not an encyclopedia and I can prove it. Several weeks ago we decided to take a ride in the country. Janice, who had brought her camera along with her, asked to stop at a corner drug store so she could pick up some film. Without a word about the type of film she wanted, she was out of the car and into the store. "What kind of film did you get?" I asked as she came out. "I asked the man for the best," she replied. Now even if the man behind the counter was an expert on photography and a mind reader as well, it would be impossible for him to tell her which would be the best film unless he knew not only what it was going to be used for and where it was going to be used, but also what effects and results were to be desired. So let's take a look at the different types of films available and discuss what each film can do and can't do.

Panchromatic and ortho

All black and white films that you are likely to come across can be divided into two main types based on their color sensitivity—panchromatic and orthochromatic.

Pan film is sensitive to and capable of seeing and recording all of the three primary colors, blue, green and red. Its ability to capture all the subtle tones makes it highly desirable, and since it is sensitive to all colors, it's able to record all colors in the proper tones of gray. Panchromatic films have approximately the same color response as the human eye. They differ from each other mainly in speed

Fred Lyon achieved striking effect of white clouds and foliage, black sky, on California's Mojave Desert with Rollei loaded with infrared film, equipped with infrared filter. The exposure was $\frac{1}{2}$ sec. at $f/22$.

and grain size, two factors we will discuss later.

Ortho film sees and records blue and green but is not sensitive to and does not record red. Because of its long scale gradations it is excellent for outdoor subjects as well as indoor portraiture. It is especially good for portraiture of men in that it gives them a somewhat more swarthy look, a masculine quality that should be captured in pictures of men. (See page 47 for examples of this.)

Good old ortho!

Kodak Verichrome and Ansco Plenachrome fall in this category and because of their great latitude are capable of capturing a reasonably good image over a wide range of exposures. (Latitude of a film is its ability to accurately record the lightest and darkest portions of the subject as well as all the intermediate tones of gray.) Also because of this great latitude they have become highly recommended for and closely associated with the "box camera," and have gained a reputation of being films to be used only by the beginner. The advanced amateur, therefore, is often hesitant about using them because he feels they could not possibly do a good job. This is a false premise and it's unfortunate that such a versatile film is overlooked in favor of emulsions with greater prestige.

Let us look at some of the advantages of ortho film. First of all it is not sensitive to red light. Because of this it can be developed under a dark red light (Wratten Series 2), and the length of developing time determined by inspection of the film. This manner of development should be done at least once by every photographer in order to see what transpires during this process. Many professionals prefer to develop their film by inspection, feeling that they have more control over the density of their negatives if they can yank them from the developer when the film reaches the stage of density they prefer.

Because of its soft gradation ortho film is especially good at capturing the subtle half tones of the skin, but it must be remembered that since it is not sensitive to red it will exaggerate the skin blemishes



WHICH FILM should you buy?

by Peter Gibbons

Instructor, School of Modern Photography

WHICH film should you buy? Here's a problem which confronts all amateur and professional photographers. There are hundreds of different emulsions on the market and a photographer's head would have to be an encyclopedia if it were necessary to know all the film characteristics.

My wife's head is not an encyclopedia and I can prove it. Several weeks ago we decided to take a ride in the country. Janice, who had brought her camera along with her, asked to stop at a corner drug store so she could pick up some film. Without a word about the type of film she wanted, she was out of the car and into the store. "What kind of film did you get?" I asked as she came out. "I asked the man for the best," she replied. Now even if the man behind the counter was an expert on photography and a mind reader as well, it would be impossible for him to tell her which would be the best film unless he knew not only what it was going to be used for and where it was going to be used, but also what effects and results were to be desired. So let's take a look at the different types of films available and discuss what each film can do and can't do.

Panchromatic and ortho

All black and white films that you are likely to come across can be divided into two main types based on their color sensitivity—panchromatic and orthochromatic.

Pan film is sensitive to and capable of seeing and recording all of the three primary colors, blue, green and red. Its ability to capture all the subtle tones makes it highly desirable, and since it is sensitive to all colors, it's able to record all colors in the proper tones of gray. Panchromatic films have approximately the same color response as the human eye. They differ from each other mainly in speed

Fred Lyon achieved striking effect of white clouds and foliage, black sky, on California's Mojave Desert with Rollei loaded with infrared film, equipped with infrared filter. The exposure was $\frac{1}{2}$ sec. at $f/22$.

and grain size, two factors we will discuss later.

Ortho film sees and records blue and green but is not sensitive to and does not record red. Because of its long scale gradations it is excellent for outdoor subjects as well as indoor portraiture. It is especially good for portraiture of men in that it gives them a somewhat more swarthy look, a masculine quality that should be captured in pictures of men. (See page 47 for examples of this.)

Good old ortho!

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which are usually red. These will appear darker than usual and the problem of retouching will be increased. With this type of film the lips will appear darker, which is an advantage especially where it is impractical to use photographic make-up.

Street make-up, particularly the lipsticks generally worn by women, can really foul up a portrait shot on ortho film. Her lips will appear as black as pitch (see page 46) and any amount of rouge will appear as dirty smudges. Blue eyes will appear lighter when photographed with this film than with film which sees all colors.

Once we have dispensed with the problem of color sensitivity, we have the question of film speed. We'll concentrate on the difference in pan film speeds since nearly all ortho film available for small cameras has about the same speed.

High speed, slow speed

The speed of a film is the degree of its sensitivity to light, or its ability to record the subject with the minimum of exposure. An indication of the speed of a film is the exposure index which is derived from the speed, but takes other exposure factors into consideration. The higher the exposure index the higher the speed of the film. This quality is usually important when taking pictures under adverse lighting conditions, or when using a camera which does not have a fast lens.

Pan roll film can be had in two film speeds, medium fast, such as Plus X or Supreme, and fast, such as Super XX and Superpan Press. However, 35mm films include three speed classifications—slow speed such as Panatomic X, medium fast such as Plus X and Supreme, and fast, such as Super XX and Ultra-Speed Panchromatic. (See Photo Data, page 70.)

Why not use the fastest pan film available at all times? For a very sound reason. The faster the film, the larger the grain size on the negative emulsion and, consequently, the less it can be enlarged. That's why slow pan film is not available in roll film sizes. With roll film, you should be able to get fine-grained results with medium fast or fast film.

When you're shooting indoors under existing lighting conditions, the speed of the film will be of prime importance. For example, if you are shooting in a theatre or television studio where flash is prohibited you will need a high speed film; other characteristics, such as graininess, will be of lesser importance. A good selection here would be Super XX or Superpan Press. Roll film camera owners need not be too concerned with grain since they can get good enlargements because of the larger film size. However, 35mm camera fans will have to take grain into consideration if they hope to make reasonably big enlargements. If you wish to make a compromise between grain and speed then it would be best to select Plus X, Ansco Supreme or some other medium speed pan film.

Something about graininess

By the way, when we speak of grain we don't refer to the silver particles themselves in the film, but rather the degree of clumping of the silver particles. Under sufficiently high magnification even the smoothest negative will appear mottled or granular. This effect is caused by the clumping of the silver particles on the negative during development and is of little concern when the image is to be viewed or printed in its original size. However, with 35mm cameras, not only should a fine grain film be selected, but also a fine grain, slow-working developer should be used if the greatest (Continued on page 95)



Red hat, stripe across scarf and street lipstick record as black with orthochromatic film in portrait at left. Rouge darkens face slightly. At right, the same hat, stripe and lip-



stick are rendered in proper gray tone on pan film. If the model's eyes had been blue, pan film would have rendered them darker than ortho. Nail polish tone follows hat, scarf.



Pan film is almost universally used in photographing the nude where emphasis is on large expanse of skin. Ortho would heighten any skin blemishes. Bill Stone made this picture with Rolleiflex, on Super XX film, 1/25 at f/6.3.



With men, ortho film is often preferable because it makes them look more swarthy as at left. Red scarf, however, is rendered as black. Pan portrait, right, gives skin smoother



surface, produces natural tone in scarf. In unmustachioed portrait, pan would have recorded the lipstick-less lips lighter than ortho. If man had bad skin, pan would be best.

Photographer Peter Gowland
shows how he made

this month's cover...

WHEN the editors of MODERN assigned me to do this month's cover, they made only one stipulation—my subject was to be someone who had never before appeared on a magazine cover. This, then, is Pat Kelly's initial cover debut. To my way of thinking, Pat is the perfect average American girl. Born in Manila where her father was stationed with the U.S. Army, Pat is 5 ft. 3½ in. tall and has a figure (34 in. bust, 24 in. waist, 34 in. hips) that tallies up just as well on paper as it does to the eye.

The costume and background

Once Pat had agreed to pose for a cover, I turned the problem of costuming over to my wife, Alice. None of the forty-five bathing costumes we carry in stock are "store boughten" for the simple reason that while manufactured suits may be great for swimming, magazine editors prefer something original and different for their cover girls. Fitting Pat out in a red polka dot outfit presented no problem to Alice, whom I once saw whip together a bathing suit in something under fifteen minutes.

Among the most important props to be found in studios nowadays are rolls of colored paper which serve as backgrounds. We chose a roll of blue paper nine feet wide to serve as the background for the cover shot. With a ¾ in. rod pushed through the roll to serve as an axle, the paper was hoisted to the ceiling with pulleys and suspended there. Enough paper was then pulled down (like a window blind) to reach the floor and then curve forward seven feet or so toward the camera. With the end nearest the camera held flat on the floor by a narrow board, a continuous, seamless background was formed.

Checking the pose by mirror

Before setting up the lights, I asked Pat to take a position about five feet in front of the vertical portion of the background and try some (Continued on page 94)



1. Peter Gowland's wife, Alice, designed and made the polka dot costume worn by cover girl Pat Kelly. In the dressing room, Alice makes a last-minute alteration.



4. Assistant Terry Meade, a photo student at Hamilton High (Los Angeles), uses a knotted cord to measure a distance of five feet from the fill light to Pat's face.



2. Lighting set-up. Key light is to right of camera, fill is to left. Side lights are shielded with cardboard to illuminate the background without causing lens flare.



3. Picture is pre-lighted with 500 watt, 3200° Kelvin, flood bulbs. Gowland has Pat Kelly try a variety of poses while he studies the lighting and face angle.



5. A mirror beside Gowland's camera helps Pat to follow posing instructions. In making the cover picture, Gowland used an 81-E filter on the camera, shot at f/22.



6. With final okay on lighting, flash bulbs in adapters are substituted for photofloods. A Mott Booster Box switches to 6-volt current, assures synchronization.



Sun was behind house so child was able to keep eyes open, smile naturally. Rolleiflex, Super XX film, 1/25 at f/5.6.

don't keep the sun behind you

by BRADLEY SMITH

Of all the misinformation heaped upon camera users since the days of Daguerre, none has been responsible for more bad pictures than the adage about taking pictures with the sun over your shoulder.

Why? Because it's practically impossible to take a good picture with the sun behind you.

Picture this pleasant scene on a sunny Sunday afternoon. Dad is trying to take pictures of the family. The children whimper, "But Daddy, I just can't keep my eyes open." Daddy replies, "Well, you've just got to keep them open, anybody can keep their eyes open for just a minute."

Meanwhile in some other part of the front yard, mother is wheedling Junior, "Now don't blink, angel, I just want to take one more." Or in still another setting, the girl friend or the wife is the victim and is being given the third-degree slow-burn treatment in the glaring sun. "I'm sorry, honey," she pleads, "but my eyes always water when I look at the sun."

All this suffering seems quite remote to the photographer who has been standing comfortably with the sun behind him and many a man has indignantly given up photographing his children altogether; a few have given up girl friends and some their wives, just because they thought that the only way to take pictures was with the sun behind the photographer.

Worst is yet to come

But taking the pictures is only the first installment of the misadventure. There is worse to come. The torture

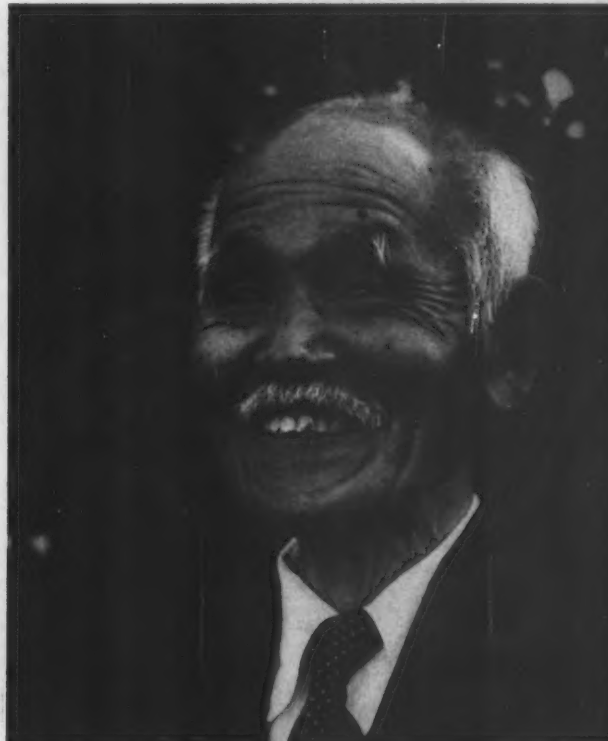
that the models undergo is nothing compared to the horrible results that show up when the picture is printed—the shock of seeing those flat white faces, the closed or squinting eyes (with black shadows under them), the twisted mouths and the ghastly appearance of the skin tone. It is enough to make anyone give up photography. But there is still another unpleasant detail. What is the peculiar shaped, mysterious, black object in the foreground? Its odd outline sometimes sits on the feet or extends up the legs of the subject. At other times it looks pretty much like what it is—the shadow of the photographer.

So with the sun at your back you can depend on the following disadvantages: the subject can't possibly look toward you and keep from grimacing; the light is flat and uninteresting, completely without modeling; you must overexpose many times to get any detail into the darker portions of the picture and this completely blacks up the highlights; finally, your own shadow will ruin the foreground.

Yet all of these disasters are completely unnecessary. Anyone who can learn to tell time can learn to expose film properly without having to use a lighting technique developed back in 1850. A hundred years ago, when film was so slow it took minutes in the strongest light to form an image, there was some excuse for direct sunlight exposure. Now that film has such speed that it can be exposed under almost any light conditions, only photographers who use whale-oil lamps for illumination and horse and buggy for transportation should



I found this rootin', tootin' tough young hombre holding off three thousand redskins in the shade of the building. Taken with Rolleiflex, Super XX. Exposure: f/5.6 at 1/25.



The subject was slightly backlit. Highlights in eyes came from reflection off the wall behind the camera. Rollei, Super XX, 1/250 at f/4.5. Note highlights in hair.

have to depend on the sun being over their shoulder.

To take better pictures outdoors, be they portraits, full figures, or scenics—use sidelight, backlight or diffused light in shaded areas or from overcast skies. Exposures are just as easy to determine as those with sunlight. Models, children, wives or sweethearts, are pleasant to work with and will continue to regard you with affection. Best of all, the final pictures will be worth viewing over the years.

Get a sunshade

There is one all-important piece of equipment to remember if you plan to emancipate yourself from direct sunlight. Get a good sunshade for your lens! Get in the habit of using it for every picture you take, regardless of the circumstances, and your backlighted and sidelighted pictures will sparkle with crisp highlights and glow with soft shadow detail.

Exposures will, to be sure, be slower with back- and sidelight but not slow enough to make any real difference. Excellent close-ups of children and family groups can be shot in open shade, or using backlight at approximate

f/8 and 1/50 using a standard fast panchromatic film.

Now for exposure. There is nothing complex about reading an exposure meter.

Exposure calculation not hard

I believe the incident light meter to be best for back- and sidelight estimates, but if the reflected light meter is placed close enough to the back- and sidelighted object or the reading taken from a gray card held in the same light, the reading should be just as accurate. If you are one of those experimental-minded cameramen who do not have a meter, or would rather not use one, try shooting backlighted subjects or people in bright shaded areas at f/5.6 and 1/100 or f/8 and 1/50. This exposure should be decreased for backlighted snowscapes and beach scenes. Sidelighted subjects are more complex because of the contrast between the sunlit portions and the shadows. Here a compromise exposure is best. If the shady side is f/8 at 1/50 and the other side calls for 1/250 at 16, try shooting in between, about f/8 at 1/100. If you're interested in the shadow detail, compromise on the over-exposed side. (Continued on page 99)

Soft sunlight filtered down through the tree foliage to record this informal stag beer gathering in Patty's Park, New Orleans. Rollei and Super XX again, 1/50 at f/8. I exposed for the shadow detail and let the highlights burn through.

The sun was high and to the left of both model and camera, which incidentally was an 8x10 Ansco View loaded with Ektachrome. 1/2 at f/16. After picture was taken, the girl ate the apple. This was part of series I did on apple country.







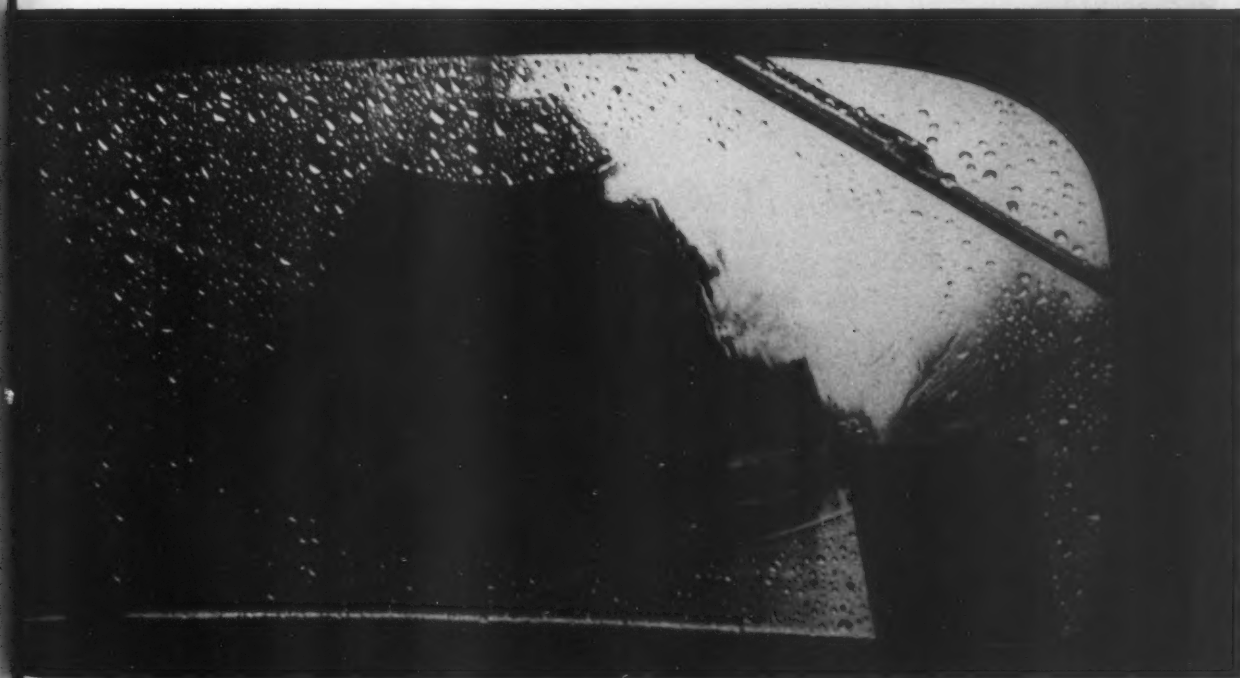
Rain... Rain...

... go away, come again some other day ... this is as much a prayer of photographers as a chant of children.

Haven't you often looked at gray skies, then put the camera away? Well, next time it rains, take that

camera out and use it. Just consider: raindrops, reflections, people skipping over puddles, umbrellas,

policemen directing traffic. All picture possibilities. If you don't want to get wet, stay indoors, shoot through a window.



◁RALPH CRANE SAW barefoot figure trudging down the historic Appian Way (the Road to Rome) one rainy afternoon. He photographed it with a 4x5 Graphic View with an f/4.7, 5¼-inch Ektar lens, f/8 at 1/25. Crane used Kodachrome, CC14 (now called 81A) filter to warm up cold blue light. You may not have an Appian Way, but you should be able to find a wet, tree lined road.

△CAR WINDSHIELD provides interesting frame for study of rainy street by Bernie Cleff of Philadelphia. Cleff is always on the outlook for good bad weather pictures and carries his camera at all times. It was late afternoon and he focused his Rolleiflex between the background and the glass. The exposure was f/5.6 at 1/10 sec. Photographer exposed only for the scene beyond the windshield.



POLICEMAN DIRECTING TRAFFIC, *top left*, on rainy day is always good camera subject. This *St. Louis Post Dispatch* staff photo was taken with a Rolleiflex. *Top right*, Joe Franklin's semi-silhouette proves that dull days are good days for interesting use of extreme contrast. Franklin underexposed for figure, let sky go light. *Lower left*, second prize-winner in Feature class of White House Press Photographers Annual Show is called "The Shut-ins." *Washington Post* photographer Jack Lartz was showing the reaction of a little boy and his dog to a week of rainy days. *Lower right*, Walter Chandoha took this candid shot with a Super Ikonta C. Exposure: $f/8$ at $1/50$ second.

WET PIGEON is epitome of disgust in Paul Weller's photograph, *right*. Weller noticed pigeons huddled under a bush on rainy days. So, he bought three bags of peanuts; with Rollei in one hand, peanuts in the other, finally enticed one bird out. With camera under raincoat, took pic— $f/4$ at $1/25$ sec.





REFLECTIONS IN WATER—be it puddles or raindrops—are natural camera subjects. Barney Teasdale was walking down a New York street when he chanced to look at a car window. There, reflected in the droplets of water were myriad Chrysler buildings, sprinkled over the glass surface.



HOW'S YOUR STANCE with an umbrella? Photographer George Ancona found himself becoming fascinated as he studied the variety of ways people hold a bumbershoot. So he did a series and called it "Umbrella Ballet." Here's one of the supporting cast. Giro-flex, f/8 at 1/50 sec.

shooting action with photofloods

*An amateur tries the technique
used by professional
photographer Muky.*

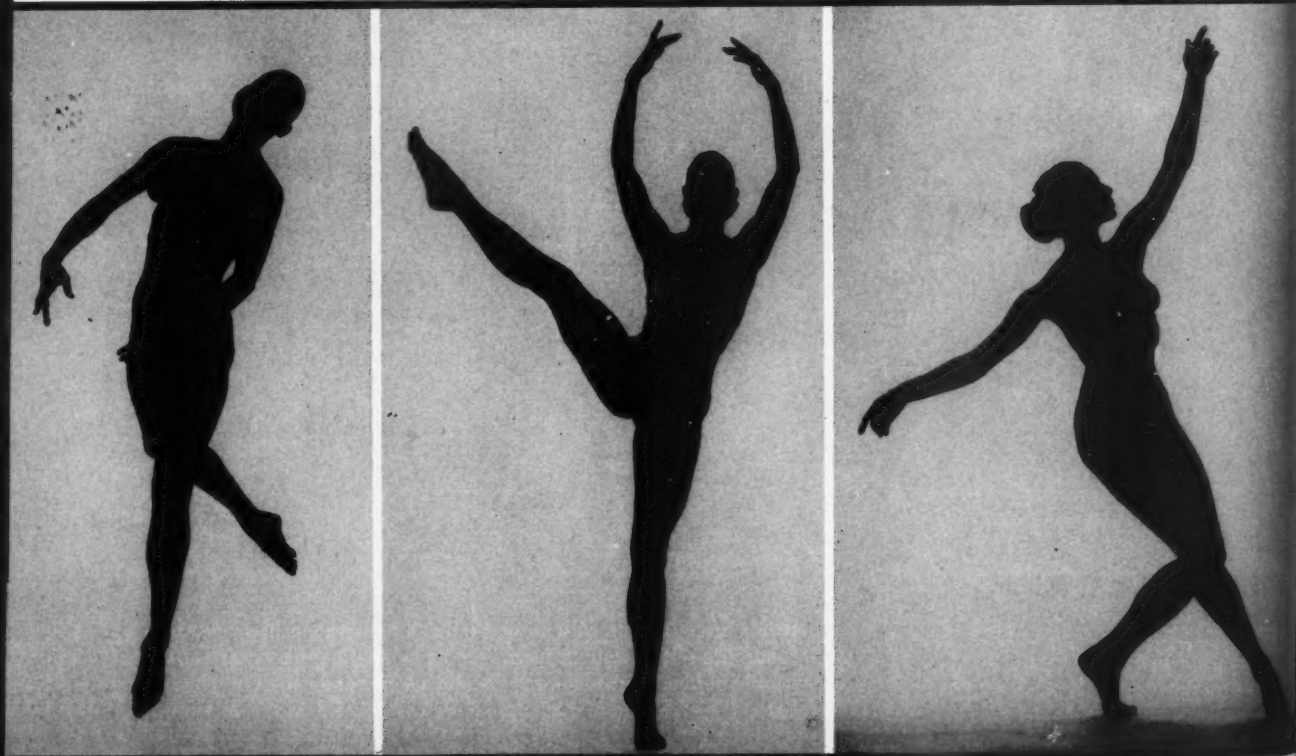
by ARVEL W. AHLERS

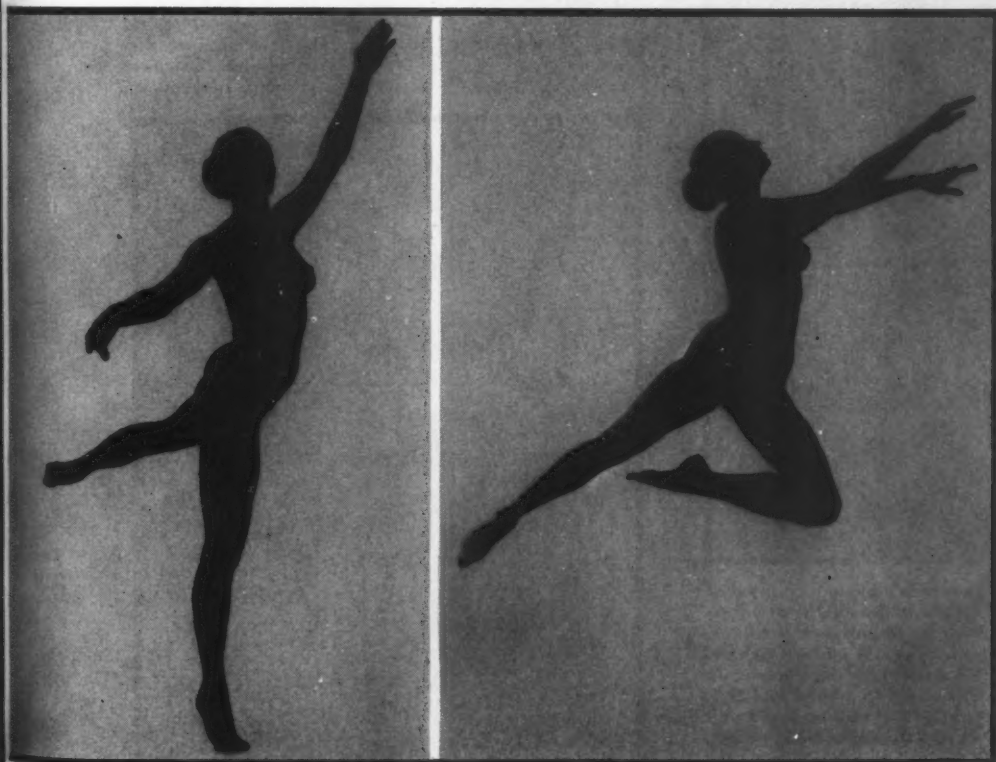
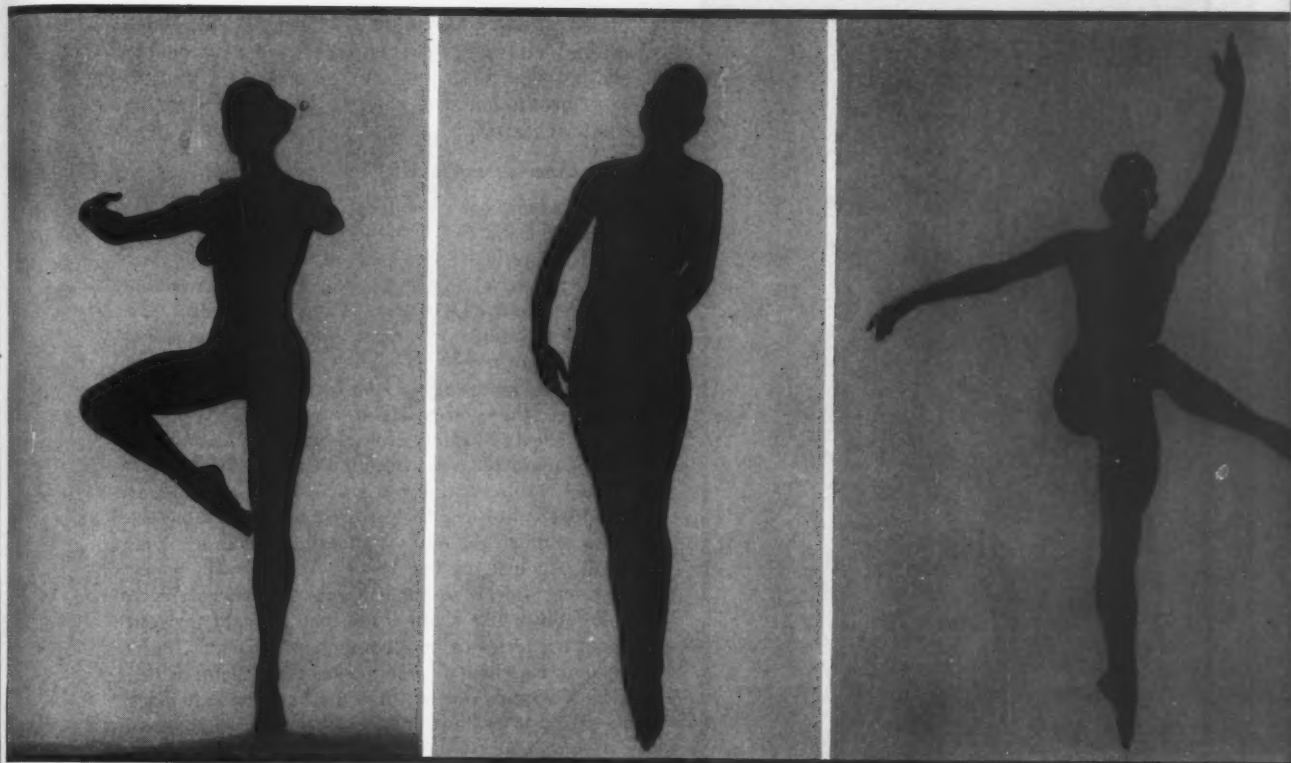
KALEIDOSCOPIC ACTION is the order of the day in the studio of photographer Muky. Ballet artists take prodigious leaps into space, 'teen-agers jitterbug on a postage stamp platform, can-can dancers perform as though their futures depend upon pulling a ligament. All this takes place because Muky, once an ambulance chaser in Budapest and later a glamour photographer in Hollywood, likes best of all to photograph dancers in New York.

A small, roundish fellow with a perpetual glint of humor in his bespectacled eyes, Muky sits flat on the floor to shoot most of his pictures. Strangely enough, this unorthodox position is harder on his shirts than on the seat of his pants. The reason: a homemade gadget on the back of his ancient Graflex camera box has a diabolical way of snagging cloth. And since Muky handholds his camera against his chest for every shot, he emerges from most shooting sessions looking as though he has cuddled a catamount (wildcat to you city folks).

He wants action, not rigor mortis!

Along with a tripod and exposure meter, Muky also disdains flash or speedlight for photographing action. "What is more contradictory," he asks, "than to say: 'This will be an action shot'—and then freeze all the action taking place with flash? A subject that has been given rigor mortis with flash usually looks like it could have been cut from a separate print and





Photographer Muky's
 statue-like silhouettes
 of a ballet dancer in ac-
 tion were made with
 floodlights rather than
 speedlight or flash. To
 obtain the silhouette ef-
 fect, the dancer per-
 formed between the
 camera and a white pa-
 per background illumi-
 nated by five 1,000 watt
 floodlights. Exposures
 were 1/440 second at
 f/6.5 on Super Pan-
 chro Press film. Each
 negative was developed
 for three minutes in
 Dektol diluted 2 to 1
 and heated to 72° F.



This shapely can-can dancer was moving at top speed when these pictures were made by floodlight illumination. Two 1,000 watt floodlights illuminated the background; three floods supplied the key and fill light as explained in the text. All exposures were made on Super Panchro Press cut film, 1/440 second at f/6.5. Negative development was in Dektol diluted 2 to 1 and heated to 72° F. in order to step up its chemical action.

pasted on a new background. In using floodlight for action pictures, my goal is to produce a reasonably sharp image of a subject—yet to retain enough movement to interpret what was happening when the shutter clicked.”

The three essentials

Muky makes no claim that his technique for photographing fast action by floodlight is startlingly original. He does insist that it is much more flexible than most photographers suppose. Within reasonable bounds an amateur (as we shall presently see) can suit the technique to his own equipment. The nearer he can approach the three basic essentials that are the key to the technique, the better his pictures will be. These three essentials are:

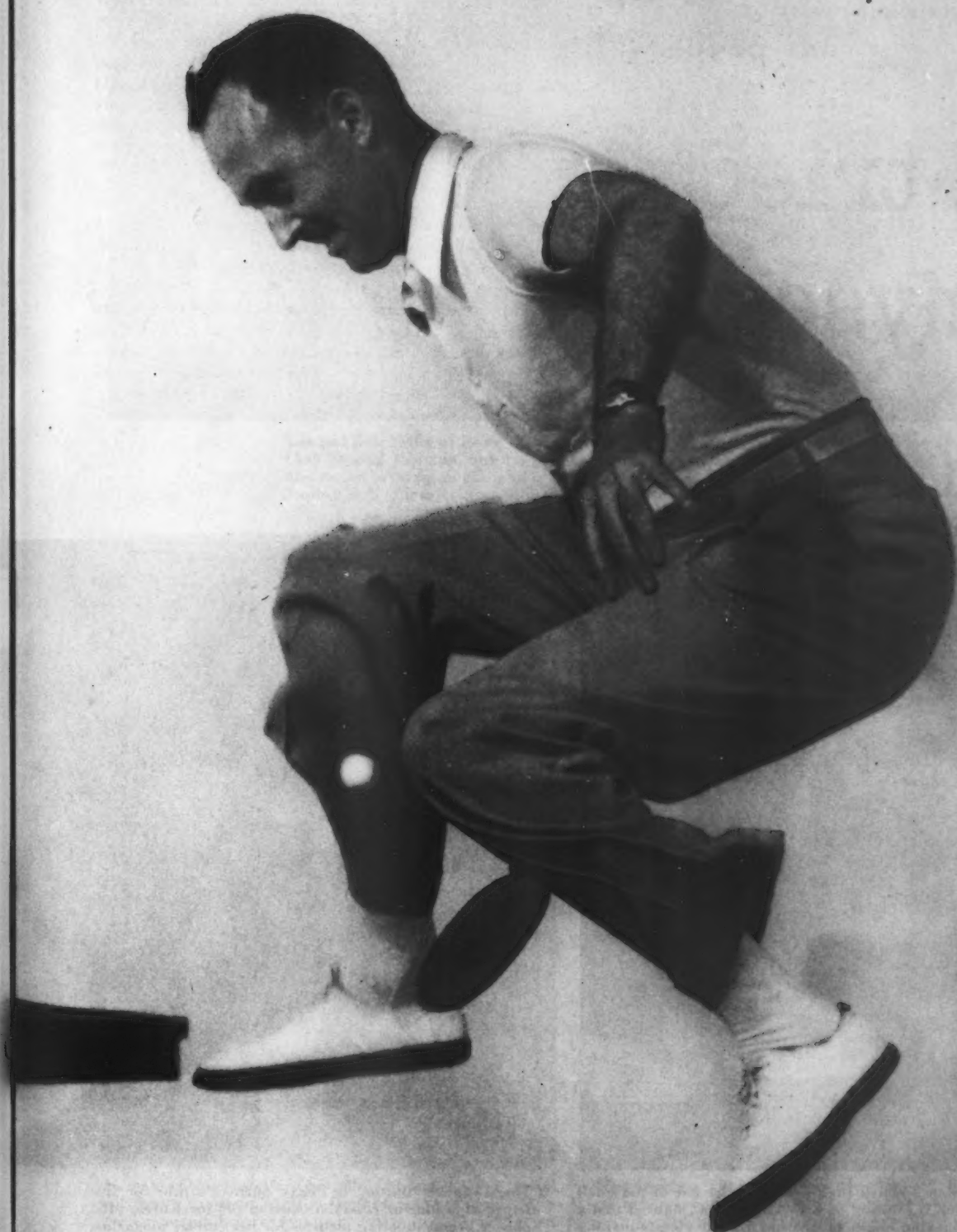
(1) Plenty of light; Muky uses about 5,000 watts of floodlight. (2) A fast shutter speed; Muky uses up to 1/440 second at f/6.5. (3) Three minute tray development of negatives in Dektol diluted 2 to 1.

As studios go, Muky's shooting space is rather small. Against the back wall a roll of white paper nine feet wide is suspended from the ceiling. When pulled down like a blind and then brought forward about ten feet, this continuous band of paper forms the floor on which all action takes place. Being white, a background-floor of this type bounces light back into what might otherwise become deep shadows.

The majority of Muky's (Continued on page 90)

World Champion table tennis player Sandor Glancz, *opposite*, goes high in the air to perform a trick return. This floodlighted picture shows more image motion than photographer Muky generally gets because the camera was close to Glancz—and because the shutter was not snapped at a “peak” of image movement.





***pictures from
our readers...***

"I tried it myself"



Even peanuts seem skyhigh—when you're one of the small fry. Reader J. Johnson of Knoxville, Tenn., figured that a peanut machine ought to provide a good picture-making lure, so he pre-set his Crown Graphic, and waited. A few minutes later this picture resulted. Exposure: 1/100 sec. at f/22 with a \$5 flashbulb for the main illumination.

ALL of the pictures which appear in "I Tried It Myself" were made by readers of MODERN—most of them by amateurs who never before had the fun of seeing their pictures in print. If you have a favorite black-and-white picture which you think other readers might enjoy seeing, why not send it in? There are no restrictions as to subject matter. For reproduction purposes, prints should be no smaller than 4" x 5" in size, and larger prints are highly preferable. For reproduction purposes it is also preferable that prints be made on glossy or semi-matte paper, untuned. Please do not send negatives, color prints, or color transparencies.

Your name, address, and complete technical data on how you went about making the picture should be on *each* picture you submit. If you want a photograph returned, in case we are not able to make use of it, a self-addressed, stamped envelope must accompany your contribution. Accepted pictures are always printed with full credit to their makers, and payment is made for accepted pictures at our regular rates. All contributions should be sent to: Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Avenue, New York 10, New York.



"The Toughest Battle" is Peggy Spencer's title for this picture of a Marine reservist shoving off for Korea. Miss Spencer began shooting pictures for her college magazine, now works for the Louisville (Ky.) Courier-Journal & Times. The above picture was made with a Speed Graphic camera, 1/200 sec. at f/16 on Super Panchro Press film.



Ken and Bob Miller of Beatrice, Nebr., took a long time developing an idea they got from the Nov. 1949 issue of *MODERN*, but this picture is the result. A one-second exposure at $f/4.7$ on Super XX film ended with the popping of a flashbulb hidden on the side of the fire next to the picnickers. Brother Bob (*far left*) tripped the remote control switch that fired the Speed Graphic's solenoid.



In making this portrait of his wife, Howard Dawson placed a 150-watt spotlight 5 feet in front of her at eyelevel. Since the Eastman soft focus lens he was using in his 4 x 5" Crown Graphic lacked a shutter, Dawson placed his hat over it while removing and replacing the film slide. Exposure was about 2 seconds at $f/16$ on Superpan Portrait film.



After reading about the "seamless paper" photo backgrounds so popular nowadays, reader Bill Inscho bought a roll of white paper 6 ft. wide and suspended it from the ceiling. This partial silhouette was made by directing all except one toplight on the background. Exposure: $1/25$ at $f/8$ on Superpan Press. Negative developed in Dektol.

Dr. Cinema Says

A word about scene length

How long should a movie scene be? Five seconds? Ten? Fifteen? Eight?

Find me the man who'll name a definite figure and he'll also probably tell you that all neckties should be blue, or that all musical notes should be given equal value.

The proper length for a scene will depend on several factors, including type of subject and the function the scene is to have in the finished production. A good judge of scene length can do wonders with this one thing alone, and he'll make a given amount of film go a long way, too.

We've all seen examples of scenes which were too long or too short. I recall one amateur film in which the photographer wanted to do full justice to a lovely rural setting and some cows. A herd of Guernseys was passing through this bosky dell in the late afternoon. Our boy set up for a medium long shot and blazed away at the mooles until all 28 of them had entered and left the premises, single file (or practically so). And, you know how slowly cows proceed, as a rule. It took several windings of the camera's spring motor to do the job.

Too many beefs

Well, when you see that scene on the screen you begin after a while to pray that a panther or a roman candle or one of those smart-aleck trained colliers will stir the cattle out of their torpid, endless plodding. But the guy who filmed it considers it a pastoral masterpiece, and he won't cut a single frame of it. So he'll bore hundreds of people with it, if he lives long enough.

At the other extreme is the fellow who wanted to lead off a vacation reel with a location setting shot showing his cottage through an arch way of trees. He gave this bit exactly four seconds, which is something like making a flash-card of the Mona Lisa. You see just enough of the house to make you wonder what it is. Then, blooie! A shot like this could stand a good six or eight seconds—maybe 10.

Enough of the wrong way. What's the right way? Well, I'll get my neck out to the extent of saying that a good average scene length is around seven seconds. But always consider the subject. Seven seconds wouldn't be nearly enough time for a shot of New York harbor or Niagara Falls. You'd give such subjects closer to 15 or 20 seconds at a crack. On the other hand, five seconds would be plenty for a picture of a golf shot or a high dive.

Scene length is dictated not only by subject, but by the mood or atmosphere you want to convey. Take as an example a shot showing a gal carrying

a pail of water from the pump over to the cottage which is some 30 yards distant. If we just want to document the fact that the water is hauled by hand, we show Mabel starting her trip, then we cut. Then we show her approaching and entering the kitchen door. There are variants of this routine, sure—but the point is that the whole scene doesn't take too much time. It moves.

On the other hand, maybe we want to ham it a bit, and stress the difficulty of drawing water up there at Bide-a-Wee or Camp Sunstroke. In that case, we film Mabel's every labored step, showing her changing hands once or twice during the trip. The chore appears to be interminable, which is just what we want it to seem.

In narrative filming you frequently can save a lot of film and do a better job by *not* showing every detail of the action. Say, for example, you're doing a sequence depicting some people getting ready to play cards. Cousin Fred is elected to put up the bridge table. Show him starting to do it—then cut over to Aunt Sadie getting the cards and someone else getting score pad and pencil. You might even follow one of the boys back to the kitchen while he gets a few cans of beer off the ice. Then back to Fred, who by this time has all four table legs unfolded and is just placing the table on the floor ready

for use. You've told the entire story of getting the table up—your audience has the distinct impression of having watched Fred do the whole job. And yet you've only used a couple of short scenes on Fred, really. If you'd kept the camera steadily on Fred during the entire time he was getting the table ready you'd have used twice the film on this one single phase of the action and would have had a rather dull sequence to show for it.

Part is enough

To cite another example, you don't have to show every last bite to do a good job of filming the baby eating cereal. The first two or three and the last one or two spoonfuls will tell the story adequately. The emptying dish will convey the passage of time for you. Same way with a sequence showing the dog fetching a stick. Good old Shep may be up to retrieving the thing 49 times in a row, faithful animal that he is; but who wants to watch movies of the last 47?

We've gotten away from scene length, as such, but the reasons for using various lengths are closely allied to the actions themselves.

While it's a good idea to watch scene length during the original filming, this isn't always feasible. Indeed, there's some chance that you will un-

(Continued on page 88)



"I've been thinking of buying one of those editors."

family picnic...

Having movie continuity or idea trouble? MODERN inaugurates a monthly shooting script for you. How about a spring picnic?

SEQUENCE	ACTION	SHOT BREAKDOWN	LIGHT
1: Preparing for picnic. (Kitchen.)	Mother taking food out of refrigerator and cupboards, wrapping & packing.	LS: Mother in kitchen. CU: Mother's hands & food; tilt up to face which turns toward door.	Keylight: RFL-2, 45° from camera, 4' from subject. Fill: RFL-2, 45-90°, 6'-8' from subject on side opposite keylight. Backlight: RSP-2 above and behind subject.
2: Leaving the House. (Exterior, near the house door.)	Father and children come in, take basket, etc., out of kitchen.	MLS: Kitchen door opening, figures coming in, going to table. CU: Mother putting food in basket. MS: Father takes basket, walks toward door.	Natural.
3: Transition to picnic grounds. (Can be done anywhere, any time, or same as #2.)	Mother straightening out blanket.	CU: Mother's hands holding basket. She raises her arms. Shot ends when blanket covers complete frame.	Natural.
4: Transition completed & the unpacking at picnic grounds.	Mother unfolds blanket.	LS: Full shot of blanket. It unfolds revealing picnic area in BG. MS: Picnic spot with Mother in FG shaking blanket out, then putting it on grass.	Natural.
	Rest of family unpacking.	MCU: Father rubbing his aching back as he unpacks. CU: Sister taking bag out of basket (& cookie out of bag).	
5: At the fire, cooking.	Father making fire; mother & daughter getting food ready; all putting food on fire.	MLS: Mother putting food on grill, then pan, follow her bringing grill to fire. MS (low angle): Father poking fire. He looks up as MCU: Mother's hands put 'grill on fire. CU: Fire, sizzling food, smoke, fire patterns.	Natural.
6: Eating.	The food is taken from fire, set out for eating & family digs in.	LS: Mother (& daughter) arrange space for eating. Then father walks into shot carrying finished food on grill. CU: Food being taken out of grill. MS: Everyone sitting hungrily waiting, then food is dished out. CU'S: Happy eating. MS: Entire group relaxing. Slowly close lens diaphragm.	Natural.

HINTS & SUGGESTIONS: Caution cast not to look at camera. For best acting, whenever possible make close shots after scene is completely shot. Try for different angles such as how picnic looks to small child or family pet, shot from *their* level. In cooking sequence, get the camera's lens right down to the action—see the sizzle and moving flame. Start your shot on movement, cut to close-ups, go to movement from another angle.

This script gives you basic scenes necessary. Additional scenes can be added, depending upon the amount of film at your disposal and your ingenuity. Extra scene might include dad goes fishing, mother is chased by a bull, children at various games, and finally whole family driving home tired but happy. Remember: *any long movie scene can be trimmed, but you can't stretch a short one.*

EQUIPMENT NEEDED:
100' of 16mm, or 25' double 8mm film
Two RFL-2, one RSP-2 floods
Tripod with pan and tilt head
Exposure Meter
Medium yellow filter for B & W outdoors, or correction filter for shooting color indoors

ABBREVIATION KEY:

LS-Long Shot CU-Close-up MCU-Medium Close-up MS-Medium Shot MLS-Medium Long Shot BG-Background FG-Foreground

home made movie titler...

by SAMUEL FASS, Member Amateur Cinema League

HOUSEMAID's knee and an aching sacroiliac forced me to build a titler! Like many an amateur motion picture photographer I made the titles for my films on the floor of my living room. Hours passed while I arranged the backgrounds, squared up the lettering and placed the lights. By the time I had finishing filming the titles, I couldn't get to my feet. There was I, squatting on the floor helpless—until my wife and daughter lifted me up, rubbed my back and lectured me soundly in chorus.

Standing room only

"Why," demanded my wife, "do you have to spend hours dressing up titles in the most inconvenient way possible? If you'd spend a few of those hours making yourself a titler so you could work standing up, you might even learn to enjoy titling! Besides," she added sheepishly, "we could go out while you're working. We're afraid to now, for fear we might come back and find you bent over permanently!"

So I built a titler!

To begin with, I bought some $\frac{3}{4}$ -inch plywood, 17 inches wide and 4 feet 6 inches long, and a piece that measured 17 by $14\frac{1}{2}$ inches. I also acquired a length of $\frac{3}{4}$ -inch square yellow pine, some iron angles and wood blocks. Surrounded by these materials, I proceeded to plan a design on paper, then cut and assemble the frame.

A secure resting place for my camera was my first consideration. To fit it firmly to the upper part of the

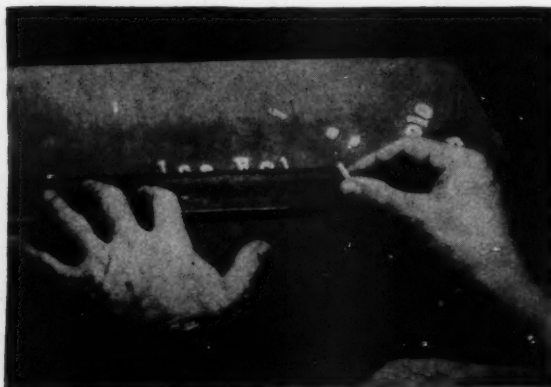
titler, I used three wood blocks and an iron angle, which was located so it would go into the tripod hole.

Wives are often right

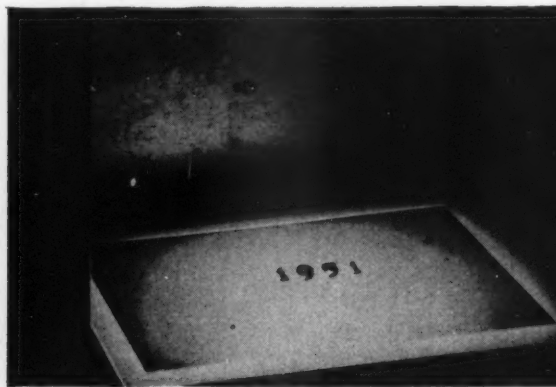
When the camera was snug and cozy, I attached two plywood shelves, 30 inches apart, to a closet door. This closet is just off the living room in a foyer and I keep some of my filming material in it. The free corners of the two shelves were strengthened with $\frac{3}{4}$ -inch square wood supports. Once the camera and shelves were in place, the titler began to take shape. At the same time my wife began to pace back and forth in the foyer studying my handiwork. "Dubious" is the word for her expression. "I don't think you'll be able to close the door," she said.

After a hearty laugh at the little woman's expense I slammed the closet door to show her how foolish her fears were. It took me only a few extra hours to repair the damage I had done to the titler when I tried to close the door. Then I carefully removed the outfit from the door and nailed it to the back wall of the closet. A few small holes in the closet door remain to remind me of the sailor who built a boat in his cellar and then couldn't get it out.

Now that the titler is finished—and can be shut away in the closet—I find it a great help, not only in relieving the aches and pains of working on the floor but in lighting titles better, both in black and white and color. The shelf on which the titles are composed has a frosted



A T square attached to the left side of the titler surface helps square off each line of lettering. Titles no longer sag.



Titles are illuminated from below by No. 1 diffused flood shining through ground glass inset on which titles rest.

glass inset. This enables me to light a title from beneath the surface. It also makes it possible to throw color over a transilluminated title by putting a sheet of colored cellophane under the frosted glass.

Lighting from below

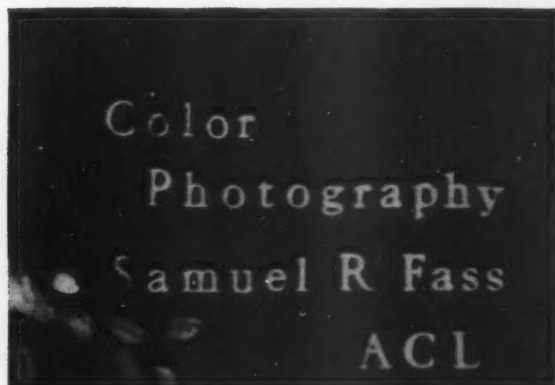
To illuminate the glass from below, I use a No. 1 photoflood diffused with spun glass. The spun glass is shirred onto an elastic, and can be removed quickly if I should want to use raw light. However, it is seldom removed because it causes a hot spot on the ground glass.

This ground glass inset on the shelf has still another purpose. I intend to make some titles with a background projected from beneath the shelf. While I haven't yet been able to get around to titling a movie with this projected background, I've tried it out experimentally and found it entirely feasible.

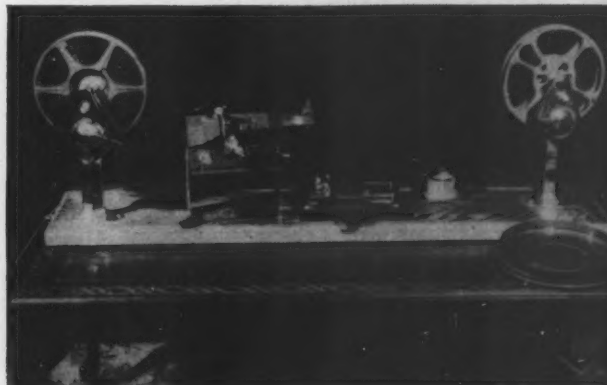
On the left side of the working shelf, I raised the edge of the frame for the frosted glass so that the T square, which is used to square up the letters in the titles, fits securely. The T square is attached to the left side, and is always on hand when I need it. I decided to use two No. 1 photofloods with spun glass diffusers, one at each side, to illuminate the titles, so I wired them in place. These two lights are on ball sockets so they can be turned in any direction, according to the lighting requirements for each title. They are both operated by a single switch on the backboard of the titler, but there is a switch on each light so it can be operated independently.

To provide a working light and save the short-lived photofloods for filming, I have a shaded pilot light to work by. For a long time I had wanted to use side-lighting on certain titles, so I went looking for a neat way to add this lighting to (Continued on page 75)

Home made closet titler consists of: 1. Two pressed wood shelves 30 inches apart. 2. Wood support strengtheners. 3. Ground glass inset for illumination from below. 4. Two No. 1 floods in ball socket reflectors covered with spun glass illuminate from above. 5. Switches on backboard turn off and on top and bottom illumination. 6. Working light. 7. Periscope for crosslighting. 8. Clip for holding scripts. 9. No. 1 flood with goose neck illuminates from below. 10. Camera is held by brace and angle irons. Hole is bored through top shelf for lens. Mechanical fader is below it.



Enlarged 16mm frame shows typical title made with outfit. Some real pussy-willows enliven the foreground at left.



After success of building a titler, I again took tools in hand and put together my own editing outfit, viewer and rewinds.

photo data...

Technical roundup of amateur films

Classification by uses	Film type and name	Made by*	Sizes available	Exposure index		Recommended development in minutes
				ASA day-light	tungsten	
Snapshots, flash, portraits of men, scenes in foliage, medical.	ORTHOCHROMATIC					
	Verichrome	EK	roll	50	25	Microlol, 16 min.; D76, 17 min.; DK60a, 7 min.
	Fluorochrome	A	roll	50	25	Anasco 17, 16 min.; Anasco 47, 8 min.
Architecture, copying, texture, detail, still-life.	Fluorochrome	G	roll	50	25	Note 1
	SLOW SPEED PANCHROMATIC					
	Panatomic-X	EK	35mm**	25	20	Microlol, 15 min.; D76, 14 min.
	Micrograin	G	35mm	25	16	Note 1
Snapshots, flash, portraits, landscapes, marine, snow, medical.	MEDIUM SPEED PANCHROMATIC					
	Plus-X	EK	roll, pack, 35mm**	50	40	Microlol, 16 min.; D76, 17 min. (35 mm, 16 min.); DK60a, 7 min. (not for 35mm)
	Supreme	A	roll, pack, 35mm	50	32	Anasco 17, 13 min.; Finaer, 15 min.
	Panchromos	G	roll, 35mm	50	32	Anasco 47, 8 min. (not for 35mm)
						Note 1
Fast action, "candida", interiors, flash, soft gradation, low contrast.	HIGH SPEED PANCHROMATIC					
	Super-XX	EK	roll, pack, 35mm**	100	80	Microlol, 16 min. (35mm, 20 min.); D76, 17 min. (35mm, 20 min.); DK60a, 7 min. (not for 35mm)
	Superpan Press	A	roll, pack	125	80	Anasco 17, 16 min.; Anasco 47, 8 min.
	Ultra-Speed Pan	A	35mm	100	64	Anasco 17, 16 min.; Finaer, 15 min.
	Gevapan	G	roll	125	80	Note 1
Special effects, "night" scenes, scientific, medical.	INFRARED					
	Kodak Infrared	EK	roll, 35mm**	Note 2	8	D76, 9 min.; Microlol, 10 min.

* EK is Eastman Kodak Co.; A is Anasco; G is The Gevaert Co. of America. ** Also Bantam size, 828, film.

Note 1. Gevaert does not supply developers for its films. However, Gevaert films may be processed in any of the standard developers which would be suitable for Kodak or Anasco films of similar type.

Note 2. No daylight exposure index is given for this film, but exposures must be relatively long, compared to ordinary films. For detailed information see the Kodak Data Book on Infrared and Ultraviolet Photography.

Ready For The Finest?

TO each of us there comes a time when the reach of our photographic desires extends beyond the ability of our camera. Much as we like our camera and the pictures it has taken, we know we need another to give full rein to our photographic possibilities.

Described here are two of Kodak's finest... the Kodak Master View Camera 4 x 5, and the Kodak Medalist II Camera... designed to do those "other things" you've had in mind.

KODAK MASTER VIEW CAMERA 4 x 5

ADVANCED features and construction make this a camera to use for the finest in creative photography. Among its many unusual features is a revolving back which can be used at any point through 360°. Correction of distortion and increased depth of focus can be obtained in both horizontal and vertical planes by swinging the front and back of the camera in the desired direction. Center pivoting insures image size remaining constant. Front and back have both transverse and horizontal slide. A rising-falling front permits easy change of lens position in the vertical plane, as does the transverse slide in the horizontal. The new frame release handle allows easy insertion and withdrawal of holders without camera movement. Completely corrected for color, the Lumenized Ektar Lenses are available in focal lengths from 5 inches ($f/4.7$, 127mm.) to 12 inches ($f/6.3$, 304mm.) in either Kodak Flash Supermatic or Ilex Acme Synchro Shutters, depending on the lens wanted. It uses any 4 x 5 sheet or pack film, or 4 x 5 plates. The supreme quality of the Ektar Lenses, the unusual flexibility of the camera itself, and all the advantages of larger film sizes make the Kodak Master View 4 x 5 a superior camera in every way. With carrying case, but without lens, \$175.



KODAK MEDALIST II CAMERA

FOR the discriminating photographer who wants top negative quality and amazing versatility in one compact unit, the Kodak Medalist II Camera is the choice. Its completely corrected, five-element Kodak Ektar 100mm. $f/3.5$ Lumenized Lens... 9-speed, 1/400 Flash Supermatic Shutter... and split-field coupled range finder combine to

provide negatives and transparencies of unsurpassed sharpness and clarity. Field and range-finder images can both be viewed in the same view-finder window; parallax correction is automatic. The big, rigid, all-metal double-helix mount, hand-lapped to microscopic tolerance, assures absolutely precise lens-to-film alignment. Removing the regular $2\frac{1}{4} \times 3\frac{3}{4}$ roll-film back and adding the Accessory Back (see inset) adapts the camera for film packs, sheet films, and plates. Critical focusing is accomplished with the ground-glass screen and magnifier included with the Accessory Back. Extension Units and Special Assemblies also convert it to a view camera or copying camera. These features, plus automatic film stop and double-exposure prevention... automatic shutter cocking... body release... and special die-cast aluminum alloy construction, make it a truly extraordinary camera. Fully equipped, the Medalist II takes all films... the entire line-up of Kodak emulsions... rolls, packs, sheets, plates... both black-and-white and color. With case, \$312.50, including Federal Tax.



LENS ATTACHMENTS

COLOR and haze filter, Pola-Screens, Portra Lenses, lens hood, and other special attachments can be added. The Adapter Ring Insert supplied with the Medalist accepts Series VI attachments. The Master View accepts Kodak Combination Lens Attachments of the VI, VII, or VIII Series, depending on the lens size.

Prices subject to change without notice. Consult your Kodak dealer.

NOW, TO COMPLETE THE PICTURE ➡

Kodak

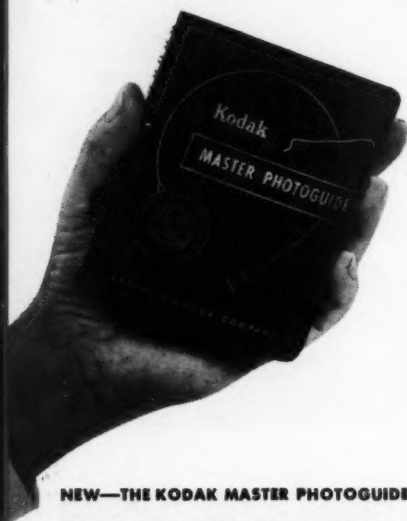
To Make Every Exposure Count...

Know ALL Your Kodak Films

ALL Kodak films are good. You know that already. But which Kodak films are best for the pictures you normally take? Which ones will give you the best combinations of basic qualities—adequate speed, color sensitivity, fineness of grain, resolving power, exposure latitude, and density scale for your printing requirements? Which Kodak films should you choose to meet special photographic situations? Which is next-choice when your fa-

vorite film for a given purpose is not available? What are the primary factors in selection?

You should know the answers to these questions—and here, to help you, is a two-part guide. First, a discussion of the general characteristics that appear in all films. Second, a chart showing specifically how these characteristics appear in each of the basic Kodak black-and-white films, as well as each film's normal field of use.

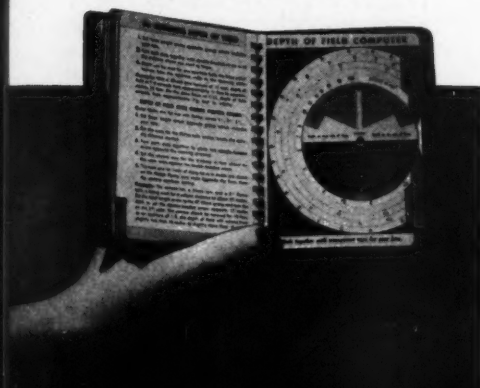


NEW—THE KODAK MASTER PHOTOGUIDE

To get top quality from any film—monochrome or color—in any situation—use the new Kodak Master Photoguide.

Barely a handful, it's a quick-check library of photo data—plus every computing aid you need in the field. Basic exposure tips, special situations, film data, flash guide numbers. Fast-action dial calculators for daylight shots, flood, flash, field depth, and effective aperture. A set of four contrast viewing filters. Filter and Kodak Pola-Screen data. Data for close-ups, subjects in motion, field depth computing, and much more.

It's indispensable. The price, \$1.75.



1. SPEED. This is a film's general or total sensitivity to light—usually daylight, or tungsten light such as photoflood or photoflash. Some films are extremely "fast"; others are "slow." Some have high sensitivity to photoflood light; others are "slow" to tungsten, even though fast in daylight. Extra speed is necessarily accompanied by some increase in graininess and some loss in resolving power. Therefore, medium-speed and slow films are better when big enlargements are planned, and top speed is not essential. High-speed films are better when you anticipate difficult lighting conditions, or fast action which will require maximum shutter speeds. For all-around use, a fine-grain film such as Kodak Plus-X (half the speed of Super-XX) is a judicious choice. Exposure indexes, daylight and tungsten, for the basic films are given in the chart below.

2. COLOR SENSITIVITY. This, basically, is a measure of a film's ability to reproduce a colorful subject in faithful black-and-white tone values. Kodak panchromatic films closely approximate ideal reproduction. Even without filters, their response is very near to normal visual sensitivity; and for critical scientific work, appropriate filters yield almost perfect tonal matching. All orthochromatic films reproduce blues too light, and reds too dark, but in many situations this departure from accuracy can be utilized to advantage; for example, many professional photographers will use nothing but ortho film for portraits of men. Infrared film, used with the proper filter to suppress its blue-light sensitivity, responds only to invisible infrared radiation.

3. GRAININESS. This determines a film's ability to yield pleasing enlargements.

KODAK FILM	KODAK VERICHROME	KODAK PLUS-X
AVAILABLE IN	Rolls (all sizes)	Rolls 35mm. and Bantam
DAYLIGHT INDEX	50	50
TUNGSTEN INDEX	25	40
COLOR SENSITIVITY	Orthochromatic	Panchromatic
GRAININESS	Fine	Fine
RESOLVING POWER	95 lines per mm.	95 lines per mm.
EXPOSURE LATITUDE	Wide	Wide
FIELDS OF USE	General outdoor use; night photography with photoflash. Reproduces flesh tones beautifully under artificial light. Effective for close-ups of men because Ortho materials tend to strengthen character lines. This is a top-quality film that more advanced amateur photographers should know.	An all-around film. High speed and fine grain provide good negatives under adverse light conditions. Low graininess and high resolving power allow big enlargements without grain. Its "Pan" sensitivity smooths out skin texture and contours, for good close-ups of women. Extra speed and color sensitivity make it ideal for most outdoor shots too.

The Kodak BULLETIN

without a coarse "sandpaper" texture. Grain varies with speed; and the fineness of grain in even the most rapid Kodak films is a tribute to modern emulsion research. Plus-X is the all-around choice for good exposure speed and excellent enlargements from small negatives. Kodak Super-XX and Super Panchro-Press, Type B, are correct choices where higher speed is essential, and extreme enlargement is not contemplated. In all cases, correct development in a suitable developer is essential if the inherent fine grain of any film is to be preserved. Incorrect developers, forced development, or varying temperatures during development, will coarsen film grain. So will gross overexposure and underexposure, for these compel the use of "hard" papers that emphasize the "grain pattern."

4. RESOLVING POWER. This is a measure of a film's ability to record fine detail. It is commonly stated as the number of lines per millimeter that can be photographed and distinguished clearly in a test negative, exposed in a special camera to a test object with a 30-to-1 brightness range. In practical operation, resolution of detail is limited by many factors, including exposure; either underexposure or overexposure reduces detail. Resolving power is high in all the films listed, and is more than ample to cover all requirements of pictorial detail; it ranges from 80 lines for Super Panchro-Press, Type B, up to 100 lines for Panatomic-X. Obviously, this is not a primary factor in choosing between Kodak films.

5. EXPOSURE LATITUDE. This is a measure of the film's ability to yield satisfactory negatives when the exposure is more or less than that recommended for a given set of

conditions. All the Kodak films listed here have ample latitude to take care of reasonable errors in computing exposure, as well as normal camera shutter variations resulting from age, wear, and temperature. However, even though high latitude is built into these films, you should remember that the recommended exposures are computed for the ideal portion of the film's tone-reproduction curve.

Subjects with very deep shadows and very brilliant highlights place special demands on film latitude. Kodak films will reproduce such subjects in full tonal range, and this full-scale reproduction of high-contrast subjects is an important index of Kodak film quality. As a practical matter, when prints of top quality are to be made on paper, the density scale of the negative should match the exposure scale of the print paper (which is fixed and unalterable). Such matching is achieved through subject selection and correct lighting; where these cannot be controlled, the procedure is to select paper whose exposure scale (as indicated by numerical grade or "hard" or "soft" rating) most nearly matches the negative's density scale. The happy combination of wide exposure latitude and long undistorted tonal scale makes Kodak films ideal for the production of consistently fine work.

6. CONTRAST. An essential trait is the film's ability to produce negatives with a tonal range, light to dark, which will yield good prints. All the films here listed are designed to produce, with normal exposure of a normal-contrast subject and normal development in a recommended developer, negatives which will print properly on a "normal" paper grade.

The emulsions are also designed to per-

mit reasonable control in development, when it may be necessary to reduce or increase the density scale so that it teams better with a particular enlarger or printer, or to adjust the scale to a particular paper, or achieve a specific density range in color-separation work. Such selective control is of course usually feasible only with sheet or pack films; and, if it is carried to excess, tonal relationships necessarily suffer. However, this susceptibility to development control is a valuable feature of Kodak films, even if you rarely utilize it.

There are other film characteristics—but these are the basic six for film selection. And here, clearly charted, you see how they are combined in six famous Kodak films. In this chart, there is a combination to fit any field of picture taking that interests you, any problem you are likely to meet in that field, and any type of camera (roll, sheet, or miniature) that you prefer. Since each picture is a chain of relationships, from exposure through development and through the enlarger to the final print, it is wise to choose one basic film and master its use—learn its behavior so thoroughly that you can derive all the quality Kodak puts into it, learn how it responds to correct processing, learn which papers respond most happily to its negatives. Then you can readily adapt to the other films when need arises—and you should be familiar with them all.

KODAK PANATOMIC-X	KODAK SUPER-XX	KODAK INFRARED	KODAK SUPER PANCHRO-PRESS, TYPE B	KODAK FILM
Sheet Film	Rolls and Film Packs 35mm. and Bantam Sheet Film (all sizes)	35mm. Sheet Film (all sizes)	Sheet Film	AVAILABLE IN
32	100	(See footnote)	125	DAYLIGHT INDEX
25	80	8	100	TUNGSTEN INDEX
Panchromatic	Panchromatic	Blue* and Infrared	Panchromatic	COLOR SENSITIVITY
Very Fine	Moderate	Moderate	Moderate	GRAININESS
100 lines per mm.	90 lines per mm.	80 lines per mm.	80 lines per mm.	RESOLVING POWER
Wide	Wide	Wide	Wide	EXPOSURE LATITUDE
Basic for use where top-quality high-ratio enlargements are planned, and high speed is not essential; for architectural shots when extreme detail is desired; good for copy work and negatives leading to photomurals and the like.	Combines high speed with complete color sensitivity. Fine for fast-action shots, indoors or out. Gives fully timed negatives under difficult light conditions. Also useful for portraiture, commercial, and illustrative work. Sheet film is ideal for color separation negatives.	*Use with red filter, such as Wratten No. 25A, to suppress blue sensitivity and atmospheric haze. Wonderful for distant landscapes and dramatic effects such as brilliant white clouds against dark skies. Excellent for architectural subjects. Average sunny-day exposure, distant scenes, 1/25 at f/8; nearby subjects, 1/10 at f/6.3.	Ideal for press, portrait, and commercial photography with daylight, tungsten, fluorescent, or Kodatron illumination. Its color balance is especially good for photoflash close-ups of people.	FIELDS OF USE (Any of these films except Kodak Infrared can be used as an all-purpose film, but each excels in the field indicated.)

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak



Brownie Movie Camera

This new camera brings to 8mm. movies a simplicity and economy comparable to that the Brownie box cameras brought to snapshots. Its prefocused $f/2.7$ lens and sprocketless loading make for easiest movie making ... its low price and real film economy cut costs w-a-y down. The price—only \$47.50.



Cine-Kodak Reliant Camera

Another economical 8mm. movie maker, available in a choice of two models. Both offer easy, sprocketless loading; built-in exposure guide; "slow motion." Both accept telephotos ... both can be converted for wide-angle filming. With prefocused $f/2.7$ lens, \$79 ... with faster, focusing $f/1.9$ lens, \$97.50.



Cine-Kodak Magazine 8 Camera

Handiest to use of all 8mm. cameras, it loads in 3 seconds with film in pre-threaded magazines. Makes slow-motion movies ... takes telephotos. Built-in guide solves all exposure problems, indoors and out. The "Magazine 8" with prefocused $f/2.7$ lens, \$127.50 ... with focusing $f/1.9$ lens, \$147.50.

THERE'S A KODAK MOVIE CAMERA

just right for you!

From the new "Brownie," for those looking for the utmost simplicity and economy in movie making ... to the superb Cine-Kodak Special II, acknowledged camera leader among expert cinematographers—one of these Kodak movie cameras is ideally suited to your purposes. See them all ... and make your selection ... at your Kodak dealer's.

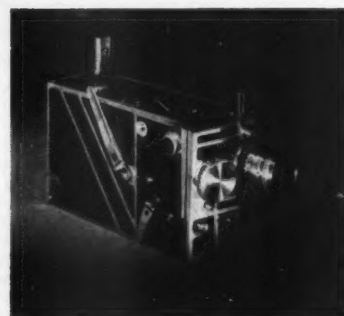
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

*All prices include Federal Tax and are
subject to change without notice.*



Cine-Kodak Royal Magazine Camera

Here's a new camera that really has everything. Superb Kodak Cine Ektar $f/1.9$ Lens makes large, sharply detailed 16mm. movies. Magazine load, single-frame release, exposure guide, enclosed finder that's adjustable for any of 11 accessory lenses. \$192.50.



Cine-Kodak Special II Camera

This most versatile of all 16mm. cameras has every control needed for such special effects as fades, dissolves, mask shots, multiple exposures, and many others. Comes with either an $f/1.9$ or $f/1.4$ Ektar Lens ... and a 100- or 200-foot film chamber. From \$898.50.

Kodak



HOME MADE TITLER

(Continued from page 69)

my titler. In an Army-Navy store I found a surplus periscope. Only the upper half of it was necessary for my purpose so I bought the part for 29c. This periscope half is illuminated from below with a No. 1 photoflood. The sidelight can also be covered with cellophane in different colors, and this gives unusual effects when used to title a color film. Similar periscopes can be had from optical salvage companies.

The final wiring

With all the requisite lighting bought or adapted, I began the final wiring. I used one switch on the back of the titler to operate the indirect light underneath the ground glass shelf. The other two No. 1 photofloods above the shelf are operated on the second switch on the same panel. The periscope has its own switch and so does the pilot light. Above the working shelf is a clamp. This clamp holds the copy for the titles. As soon as I finish filming a title I mark it off and clamp the next one in front of me so I can follow it readily.

I attached a small cleat at the upper, right hand side of the titler backboard to wind my 110 volt light cord when it isn't connected to the outlet. This is a safety measure to insure that no switch is left turned on by mistake. Switches have been known to burn if left on too long.

After about six weeks of working in my spare time on evenings when I wasn't fraternizing at one of the cine clubs to which I belong, I had the titler ready. I put my 16mm. 70 DA Bell & Howell camera in position on the top shelf, and made a card to determine exactly where the title should be placed in order to be centered on my titler. This operation must be performed by every photographer to find the center for his particular titler.

Centering tests

I ruled the card off in squares, then put letters on one side and numbers on the other to identify each square. Then I put a length of positive film in the camera, lit the cardboard ruled with the squares, took a reading on the exposure meter and shot a few feet of test film. The film was then removed from the camera in a dark-room, developed for about 10 minutes in D 76, washed and fixed in hypo for a few minutes, washed again, and dried. Then the test film was projected to determine the centering of the title. You may have to make several tests to do a proper centering job. I did.

When the center was determined exactly, I cut out the indicated area on the cardboard which I had marked off in

squares. However, I cut out an area just a 1/2 inch smaller all around to allow for a margin on the titles. Once this job has been done, the centering is permanent.

To calculate the correct exposure for the titles, I use the same DeJur exposure meter and grey card that I use in filming. Titles are made on my regular camera with a one inch lens. However, the titler would work just as well with an 8 mm. camera as it does with a 16mm. The only thing that matters in building your own titler is to see that the working shelf is at a comfortable height for you, and that any special requirements that you may have are incorporated. For me that means the periscope for sidelighting.

The background for titles that aren't transilluminated are made of pressed wood covered with materials in textures and colors that harmonize with the film's subject matter. I have a green and a red background in rough textured materials, and one in velvety black. You will find that the little periscope light, if you decide to include one in your titler, will give added interest to black and white titles. It acts as an edge light for black and white. For color it can provide a subtle tone by just skimming over the surface of the title. The letters for the titles are the kind that you can buy at any large camera store for about \$7.00. I use Knight Letters and Mittens Letters, made of metal. They all have the plain backs that I prefer.

What next?

Now that the titler is finished and operating efficiently, I find that I don't put off titling until the last possible moment. I also find that I exercise more care with each title because I can work in comfort. Even more important, the variety of effects that can be obtained with the titler seems to be limitless. At present I am trying out a new effect with the help of a fin that came from an electric fireplace. Our fireplace had been removed to make room for a piano that my wife bought to compete with my photography. So I took out the fin that gave the appearance of flickering flames. I place this fin over the No. 1 photoflood that illuminates the ground glass from below. These lamps heat up very rapidly, as you know, and the minute the heat starts to hit the fin, the fin starts to revolve. This gives a nice effect of animation which should make an interesting effect for some title.

Altogether the titler has saved me lots of physical wear and tear. I met a fellow member of the Brooklyn Amateur Cine Club while out walking. I told him I had just titled a picture. "How come you're standing so straight?" he wanted to know. I brought him home and proudly showed him the titler. Now titlers are growing in Brooklyn like trees.—THE END

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The Ambassador Master Works Musical Series consists of thirteen musical compositions on film as performed by the Vienna Philharmonic Orchestra. Under the baton of famous conductors such as Joseph Krips, Alois Melichar and Carl Boehm, the orchestra is heard and seen in excerpts from the works of Johann Strauss, Beethoven, Mozart, Offenbach, Wagner and Schubert. The films are available in 16mm sound in 1, 1½, 1½ and 2 reel lengths at prices ranging from \$30 to \$50 or may be rented from film libraries.

Teach Your Dog Tricks reveals some of the secrets of one of the world's most famous dog trainers. Hector and his pals, a dozen or so assorted canines, demonstrate the proper way to teach any dog how to do such simple things as sit up, sit down, roll over and somersault. The film is available in sizes from 8mm silent at \$5.50 to 16mm sound at \$22.50 from photographic dealers or it may be rented from film libraries.

Almanac Films, Inc.
516 Fifth Ave., New York 18, N. Y.

New series of 20 "John Kieran Kaleidoscope" films on science and nature, of interest to educators and students: *The Atom; Autumn; Bee City; Bird Paradise; Clouds; Ferns; Green Vagabonds; The Harpsichord; The Heart; The Infinite Universe; Microbes; Plastics; Ponds; Sails in the Wind; Sculpture; Sea Zoo; Shore Birds; Streams and Whirlpools; Tides; Ultrasound.* Each is one reel, 16mm sound.

Official Films Inc.
Grand & Linden Aves., Ridgefield, N. J.

Little Grey Neck is a two-reel Kodachrome cartoon presenting a tale of a little bird who tangles with a sly old fox and is saved by her friend, a rabbit. The film, which is accompanied by a symphonic musical score, is available for rental at film libraries. For further information, write to Official Films.

Little Red Riding Hood, complete on one reel of Kodachrome, is a three-dimensional film using the technique of stop motion to tell the famous children's tale. The film is available as above.

Men of Our Age shows the works of sculptor Jo Davidson in the light of the part his subjects played during the last two decades. This one reel black and white film was photographed at the National Institute of Arts and Letters and at the American Academy of Arts and Letters. Available as above.

Journey of Faith is a two-reel religious film in Kodachrome presenting in documentary form the special journey made by Cardinal Spellman and a select group to Rome, for a special audience with His Holiness, Pope Pius. The film is available as above.

Run, Sheep, Run tells the story of Nell, champion of sheep dogs, and shows her cunning and the patience

and skill of her trainer. This two-reel Kodachrome film is available as above.

Encyclopedia Britannica Films, Inc.
1150 Wilmette Ave., Wilmette, Ill.

Seashore Life depicts life on the three general types of seashore—the sandy beach, the rock pool and the mud flat—and the adaptability and interrelation of representative plants and animals living within such environments. This one reel color film may be purchased for \$100 or it may be rented.

Color Keying in Art and Living demonstrates the technical aspects of color in painting and in such aspects of everyday life as costume, home decoration and personal charm. The one reel of color may be rented or may be bought for \$100.

Rhythm—Instruments and Movements is designed to present basic concepts of rhythm to the elementary school child and to explain how a well developed sense of rhythm contributes to a fuller enjoyment of living. To do this, the film teaches children how rhythm is developed, how it affects our emotions and how it may be used to dramatize a message, thought or feeling. This one reel black and white film may be purchased for \$50 or it may be rented.

Children of the Alps is an educational picture that shows typical events in the life of children of a Swiss mountain family—helping on the farm, at school, and at play. One reel.

Eskimos (Winter in Western Alaska), intended for use in elementary geography classes, shows the rigors of an arctic winter and how human culture has adapted itself to the environment. One reel, 16mm color.

Apples (From Seedling to Market) is an educational film designed to show the complex operations, human effort and technological skill required in the production and distribution of this fruit. One reel, 16mm color.

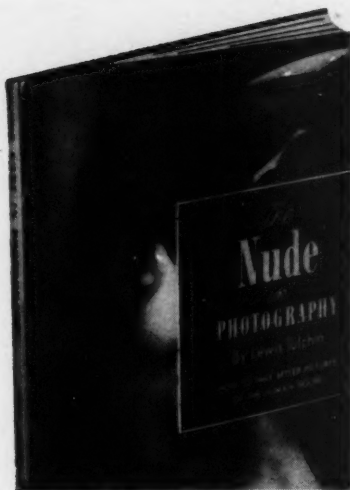
Pond Life is a nature study lesson, identifying certain animals and plants, and also illustrates the dependence of these living things upon one another to maintain a balanced life in their environment. \$50.

Atomic Alert (School, Home, Street) is made to show school age children how they can protect themselves in case of atomic attack. It features simplified explanations of nuclear fission, how an atomic bomb explodes, and how the elements of the explosion may be stopped to some degree by barriers such as wood, earth or concrete. It also points out that properly controlled the result of atomic fission may be highly beneficial to mankind.

Seven new biographical films are added to the series on Famous Men and Women of the World: *George Washington, Alexander Hamilton, John Marshall, John Quincy Adams, Andrew Jackson, John C. Calhoun and Daniel Webster.* Intended for use in the schools. Each is two reels, 16mm sound.

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New photo books

LOCAL COLOR, by Truman Capote. Photographs by Henri Cartier-Bresson, Louis Faurer, Karl Bissinger, Bill Brandt, Clifford Coffin, Cecil Beaton and George Hoyningen-Huene. Random House, Inc. Price \$3.50.

Ordinarily, a book by Capote, the author of "Other Voices, Other Rooms," would never find its way into the photo book review section of this magazine. But when the illustrations for the book are photographs by such well-known photographers as Cartier-Bresson, Beaton, Hoyningen-Huene and company, it would be unfair not to take a brief look at it.

Although this critic has definite opinions about Mr. Capote's account of his travels through New Orleans, New York, Brooklyn, Hollywood, Haiti, Europe, Ischia, Tangier and Spain, he will confine his comments to the photographs.

Whoever was given the task of selecting the photographs for this volume did a splendid job. Much of the atmosphere of each locality discussed by Capote comes through in the photographs, which range in material from a quiet French Quarter scene in New Orleans by Cartier-Bresson to a very interesting trick printing job by Faurer depicting New York.

If a quarrel must be picked on photo-

graphic grounds, it would be over the poor job of reproduction permitted by the publishers. It is even more surprising when one thumbs through the book and notices the excellent layout, style, cover design and cover jacket. Why do book publishers feel it unnecessary to give photographs the best reproduction possible?—H. K.

NATURAL COLOR PROCESSES, Fifth edition, by Carlton E. Dunn. American Photographic Publishing Company. Price \$5.

Carlton Dunn's fifth reworking of this volume which originally appeared in 1936 is an invaluable aid to the photographer who develops his own color film or makes his own color prints.

Working within the confines of 286 pages, Mr. Dunn has, as usual, crammed in more information than you might think when you first glance at the almost pocket-size book.

In twelve chapters, the author covers in turn: simple color analysis, making color separation negatives, Autotype Trichrome Carbro, Autotype Wet Carbon Three Color Printing, the Kodak Dye Transfer Process, Dye Mordanting, various Eastman color processes, Ansco color processes, Colorgraph Tricolor Pigment process, Gasparcolor Opaque color Printing Material, Du-faycolor, and the Kodak Flexichrome process.

Each chapter is complete with formulae and instructions for each process.—H. K.

CAMERA CARROUSEL

(Continued from page 22)

hung. This number includes the total prints, of which three were series of 10 and 6 prints each. The combined judges' opinions gave a direction to the show that was strictly photographic.

Who used the broom?

The museum director who started all this is Thomas C. Colt, Jr.

"I recall," Colt wrote me, "that for some ten years the Virginia Museum of Fine Arts, with which I was associated, presented an annual photographic salon sponsored by and selected under the auspices of the local camera club. In due course, the annual repetition of pretty babies, brooks in winter, bewildered characters, rippling water, etc., each sentimentally labeled, lost the interest of the public and statistics showed that except for the opening night when the Camera Club attended, the public stayed away in droves."

When he came to Portland, Colt found that here too people were getting fed up. The trustees of the museum wanted a change and proceeded to set up a new policy "in regard to exhibiting local art", the first principle of which was "that the museum

was responsible for what it presented to the public; it followed that the museum should select what it shows, or organize the processes of selection."

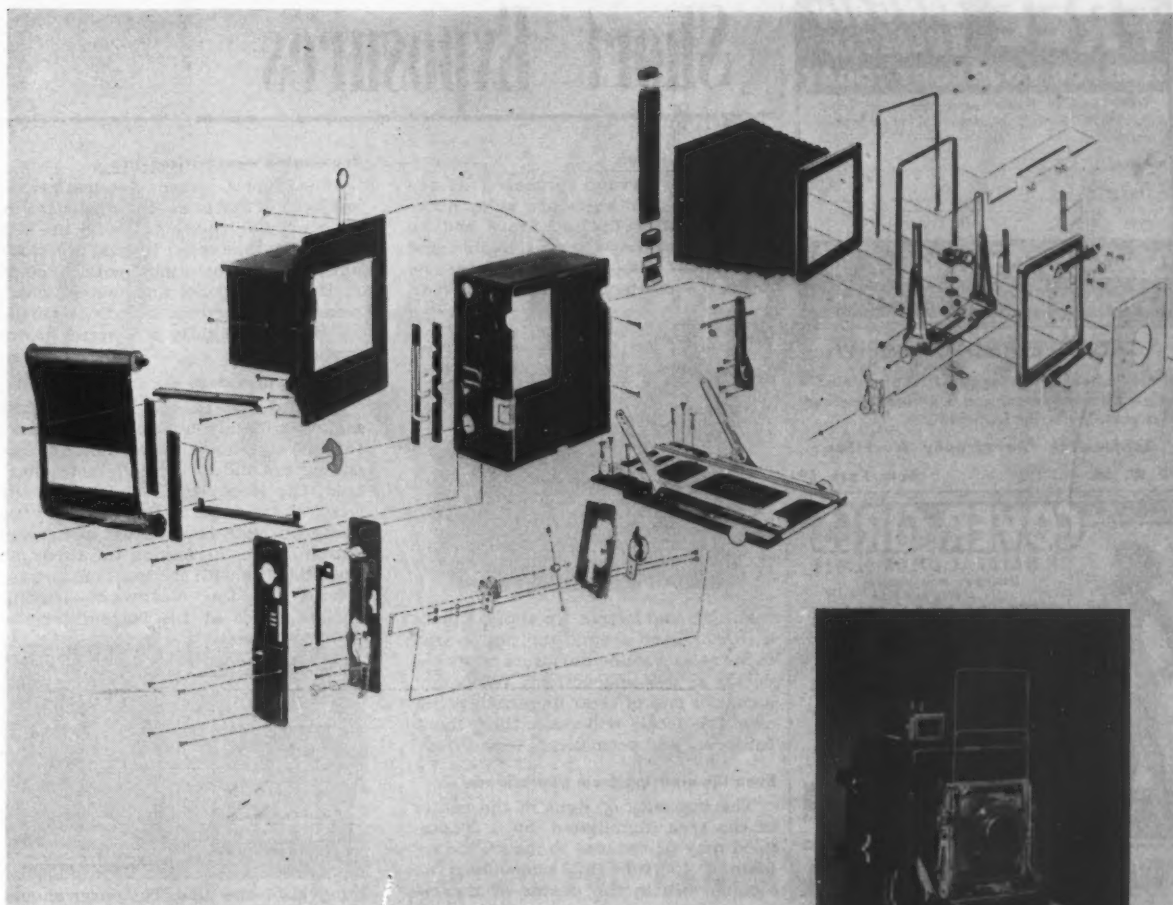
"Values" the first consideration

This resulted, of course, in stopping the exhibitions of the several societies, including those of painters, sculptors, etc., as well as pictorialists. The museum now had to give consideration to the question of values, in photography as in the other arts. Naturally, the Camera Club photographers were not happy with the result since its values were in sharp contrast to theirs.

"This redirection of museum policy," Colt continued, "of course was not carried out without pain. Many of the photographers read into the policy a decision that photography was not art—which we patently didn't mean. Moreover, the area of values is also an area of much disagreement. The fact that the museum has stimulated thought and discussion regarding values in the several fields of art is the best justification of its new policy."

You said a mouthful, and this is only the start. Change and progress are in the air. We now have at least three museums which have seen the light and are doing something about it.

—THE END



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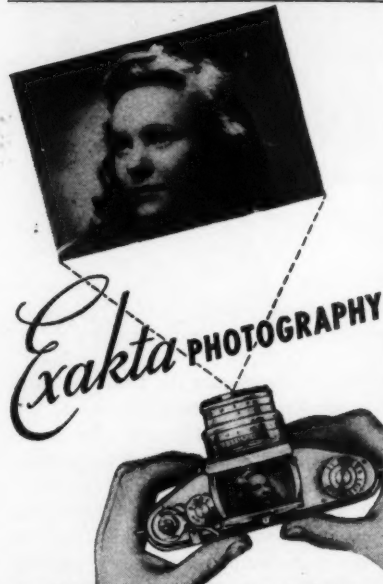
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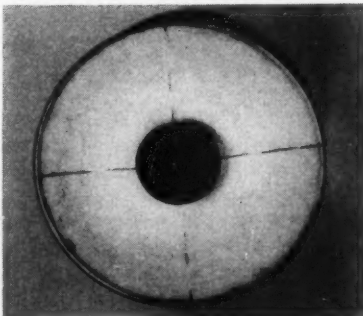
Ordinary decals purchased at the dime, drug, or hardware store make excellent labels for jugs, trays, and the like because they are neat, legible, and permanent. Ranging in size from one to six inches, they are available in both



numerals and letters. To apply, I place a rubber band around the jug or tray to serve as a guide line, then apply the decals as per instructions. When dry, a coat or two of clear fingernail polish over the decals will make them moistureproof and permanent. —R. Oliver.

Even illumination from photofloods

The intensity of light in the center of the area illuminated by a photoflood may be reduced to match the remaining portion by suspending an opaque disc in the center of the reflector. The one I use on a 10-inch reflector with a No. 1 flood was cut from thick black paper and secured by cellulose tape to two thin copper wires at right angles to each other. The wire



ends were bent around the reflector rim. Diameter of the disc for each size of bulb and reflector should be determined by experiment. —Frank Tooker.

Record album print files

A 10-inch record album serves as an excellent portfolio for enlargements up to 8 x 10 inches in size. These albums are available with up to twelve pockets; the one shown here contains four pockets—each of which will hold a dozen or more prints. Prints filed in this manner may be safely and conveniently stored or transported.

—John Rea.

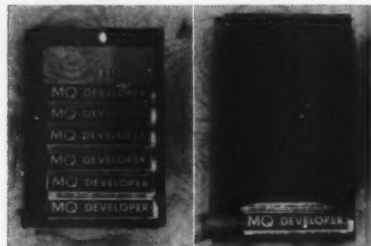
Prolonging desensitizer life

Pinakryptol green desensitizer is subject to bacterial decomposition in a pure water solution. Useful life will be greatly increased by making stock and working solutions with a 50-50 mixture of alcohol and water, which retards the bacteria. Solutions should be stored in tightly stoppered brown bottles.

—Wallace Driver.

MQ tube dispenser

A used 3 1/4 x 4 1/4 filmpack case makes a handy automatic dispenser for MQ developer tubes. Remove the sliding cap and spring with metal plate from the empty pack and fasten the front of the case to the wall of your darkroom with thumbtacks at top and bottom. After arranging the tubes, as shown, cover with the back of the case—with the top downward—leaving enough space at the bottom for the



removal of one tube. The cover should be raised slightly at the bottom so that the tubes may move freely, and secured with cellulose tape at the sides.

—John Rea.

Keep your roll film dry

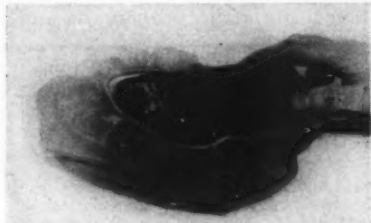
Dampness is an enemy of film. If you plan to keep film any length of time in a humid atmosphere, seal it in a moistureproof container. A mason jar will do for storing roll film or film cartridges. If further protection seems desirable, place a desiccant, such as calcium chloride, in the same container to absorb excess moisture.

—Jack Reynard.

A raincoat for your camera

Keeping your camera dry when taking pictures in rainy weather, or when shooting near the surf at the beach, can be a problem. A plastic shower cap makes a handy moistureproof cover for a small camera. Between shots slip the camera inside the cap and fold the plastic material around it.

—John Rea.



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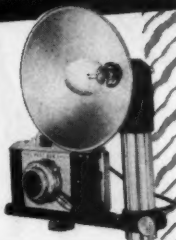
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Photo at left shows how the SYNCHRO-MITE can be attached to the side tripod socket of press cameras for use as an efficient, inexpensive side-lighting unit.

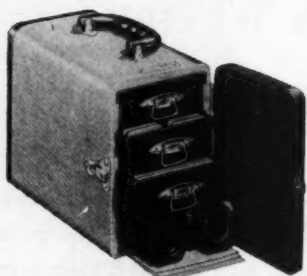
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In keeping with these subjects, AnSCO prefers close-up pictures that reflect candid-type photography. Negative size must be 2 1/4 inches square or larger. All pictures must be made on AnSCO Film.

Compensation for possession and exclusive advertising rights to negatives will vary, depending upon their possible potential use in AnSCO advertising. Model releases must be supplied.

AnSCO will provide the photographer with a duplicate of any negative it purchases. These may be used by the photographer for making pictures for editorial use or exhibition purposes.

Send prints (do not send negatives or model releases until requested) to Advertising Department, AnSCO, 175 Clinton St., Binghamton, N. Y.

The Green Thumb

Organic Gardening Magazine, Emmaus, Pa., is interested in buying color transparencies for use on covers. The transparencies should be 2 1/4 x 3 1/4 or larger and can be of any garden subject. Vertical compositions are used most often. Payment is \$25.

Organic Gardening also wishes to get black and whites for its garden hint department. Clear photos with interesting legends of garden devices or techniques are much in demand and are paid for at the rate of \$5.

Individual photographs and picture stories on all phases of gardening are also wanted, and they want to make contact with photographers who specialize in taking garden subjects.

Model Railroad Pictures

The HO Monthly, a magazine devoted to articles and pictures covering model railroading in HO scale, wants photographs of model railroad layouts of individuals or clubs, and also single photographs for use in the Picture Parade section. Story-telling series of photos and profusely illustrated articles will be given consideration. Rates from \$3 to \$5 for photographs used inside the magazine and \$10 for cover photos. Cover pictures usually tie in

with feature article. Payment will be made within thirty days of publication. Photographs must be sharp with good overall lighting.

For further information write to: *The HO Monthly*, 865 Belmont Ave., Philadelphia 4, Pa.

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Tichnor Brothers Inc., of Boston, Mass., are interested in purchasing color transparencies of general landscapes, including sunsets, roads, road and water scenes. Seashore subjects including beaches, surf scenes, sailboats and bathers; colorful flowers in their natural setting, also desert flowers; pictures of western life that would be of interest to the average tourist; wildlife, including birds and animals and many other subjects that might be of interest to the general public.

Quote lowest prices when submitting transparencies. Send all color transparencies to the attention of Wm. B. Gould, % *Tichnor Brothers, Inc.*, 1249 Boylston St., Boston 15, Mass.

Photography Year Book—1952

Entries for the next issue of the *Photography Year Book* close on April 30th. Special headings will include "Texture," "Electronic Flash," "Women," "Fashion," and "Astronomy," but there is room for an outstanding picture on any subject.

Photographers should be addressed to The Editor, *Photography Year Book 1952*, 20 Tudor St., London E.C.4, England, and return packing should be enclosed.

Photographers are recommended to write clearly in English on the outside of the package—"Photographs only—no commercial value."

The Sea and Ships

Kalmbach Publishing Co.'s new publication, *Ships & Sailing*, needs authentic and factual nautical photographs. If possible, the photos should make up a story. Captions are a must. They will be interested in:

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Payment for photos runs from \$2.50 to \$12 depending upon reproduction size in magazine. The average payment is about \$5, and is payable upon publication. Address the editor, Willard V. Anderson, at *Ships & Sailing*, 1027 North Seventh Street, Milwaukee, Wis.

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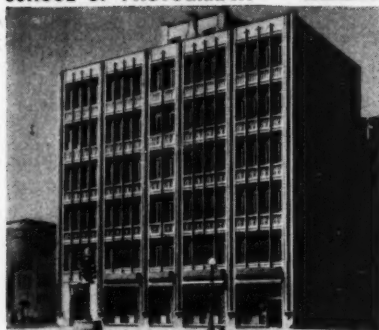
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Foto Friends

These overseas photographers would like to exchange letters and pictures with American readers of *Modern*.

An interest in photography is a common meeting ground for people the world over. The following names are those of foreign amateur and professional photographers who have expressed a desire to exchange pictures and shop-talk with American photographers. If you would like to make friends with some of these people, simply drop them a line telling them of your interests and inviting them to do the same. For the sake of brevity, some abbreviations have been used in these listings. "Am." stands for amateur; "Pro." means professional. First class postage to Europe, Africa, India, Somaliland, and Japan is 5c for the first ounce and 3c per ounce thereafter. Airmail postage to Europe is 15c for each ½ ounce. To Africa, India, Somaliland and Japan, the rate is 25c per ½ ounce.

JAPAN

- Etuzi Yamazaki**, No. 252 Tumashina St. Nagano-City, Nagano. Amateur, age 18. Landscapes.
- Eizi Kobayashi**, 92 Motoyoshi-cho, Nagano-shi, Nagano-ken. Amateur, age 23. Dealer in photo supplies.
- Tunepasu Arai**, 9 Oujoyi, Nagano-shi, Nagano-shi, Nagano-ken. Amateur, age 26. General interest subjects.
- Kugo Yonezawa**, Senbo, Goka Village, Hamishina, Nagano. Doctor, age 32. Portrait and landscapes.
- Naoaki Toyoki**, Wakamiya Sarashina Village, Sarashina Nagano Prefecture. Amateur, age 19.
- Saturo Matushima**, 3569 Kami Konyamachi, Ueda Nagano. Amateur, age 39. Landscapes and plant life.
- N. Mayima**, Tiyojo, Kamiyanoda, Sarachema (Sarashina?) Nagano. Pharmacist, age 55. Amateur interests landscapes and people.
- Takao Kobayashi**, Nishigochiyo, Nagano. Amateur, age 25.

ENGLAND

- Richard Rosenthal**, 163 Rothschild Bldg., Commercial Street, London, E. I. Am., age 22, gen. subjs.
- D. E. Rowley**, 97 Park Road, Loughborough, Leicestershire. Am., age 20, portraiture.
- W. A. Rumsey**, 14 Sunnymede Avenue, West Ewell, Surrey. Adv. am., street scenes.
- Walter Spencer**, 9 Stag Lane, Rotherham, Yorkshire. Am., age 40, gen. subjs.
- R. T. Stinson**, The Bungalow, Butt Lane, Hinckley, Leicestershire. Adv. am., salon work.

- P. L. Strudwick**, 77 Stannards Road, Enfield, Middlesex. Am., age 23, 35mm work.
- Edgar A. Swainsbury**, Bank Square Studio, Dulverton, Somerset. Pro., commercial, pictorial.
- James L. Tatler**, 21 Beatrice Street, Leamore, Walsall, Staffordshire. Am., Leica user.
- J. Taylor**, 13 Whitley Road, Whitley Bay, Northumberland. Beginner, age 36.
- Walt Taylor**, 78 Victoria Avenue, Higher Blackley, Manchester. Am., Reflex user.
- John Taylor**, 17 Oxford Square, Ford Estate, Sunderland, Co. Durham. Am. Reflex user.
- H. A. V. Warner**, 13 Beulah Road, Tunbridge Wells, Kent. Am., Reflex, scenics.
- Raymond Watson**, 83 Eamont Road, Norton, Stockton-on-Tees, Co. Durham. Amateur.
- Roy J. Whitfield**, 18 Melrose Avenue, Sutton Coldfield, Warwickshire. Am., 35mm, salon.
- C. T. Williams**, 97 Raleigh Street, Walsall, Staffs. Am., 35mm, general subjects.
- Denis G. Williams**, 22 Warwick Street, Ilfley Road, Oxford. Adv. am., age 55, architecture.
- J. Wilson**, 27 Kent Road, Lowestoft, Suffolk. Am., age 29, Reflex work.
- J. Wilson**, 31 Foreland Avenue, Queens Road, Collyhurst, Manchester 9, England.
- R. Windram**, 43 R. C., R. A. F. Bowlee, Middleton, Manchester. Am., age 36, Contax.
- Percy Woodbridge**, 58 Ellington Road, Ramsgate, Knt. Am., age 37, 35mm work.
- Brian W. Worth**, 269 Guinness Bldg., Hammersmith, London, W. 6. Am.-pro., industrials.
- W. Wrigley**, 12 Destbourne Road, Denton, Manchester. Leica, 35mm worker.
- C. G. Hale**, 104 Squires Lane, Finchley, London, N. 3. Am., 35mm.
- Frank Hall**, 31 Elizabeth S., Hr. Hillgate, Stockport, Cheshire. Beginner.
- Leslie J. Hall**, 28 Scotland St., Newton Heath, Manchester 10, Lancs. Am., age 22, 35mm work.
- R. Hanning**, 4 Woodles Avenue, Kingsway, Manchester 19, Lancs. Am., age 24, 35mm.
- F. W. Harding**, 132 Woodlands Road, Ilford, Essex. Am., Leica user.
- Leslie J. Harley**, 12 Priory Crescent, Southsea, Portsmouth. Am., 35mm.
- Leonard J. Harris**, 57 Ennersdale Road, Lewisham, London, S. E. 13. Am., age 27, sports pix.
- Edward Hart**, 31 Whitefoot Terrace, Bromley, Kent. Pro., fashion, color.
- L. N. Douglas Hedges**, 30 Queens Road, Chelmsford, Essex. Am., age 42, industrials.

(Cont. on page 86)



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FOTO FRIENDS

(Continued from page 84)

- T. Henshall**, 39 Warwick Street, Leamington Spa. Am., botanical.
- Ron Hill**, 81 Thos. Landsdail St., Coventry. Beginner.
- E. W. Hinchin**, "Holmlea," Ecclesbourne Avenue, Duffield, Derby. Adv. am., camera club work.
- Charles E. Holt**, 264 Denmark Road, Lowestoft, Suffolk. Am., age 23, 35mm and plate.
- P. Horn**, 131 Catherine St., Cambridge. Am., age 20, reflex.
- Bill Howard**, 9 Tudor Road, Hampton-on-Thames, Middlesex. Beginner, Leica.
- E. R. Howard**, 79 Flora Gardens, London, W. 6. Am., age 24, general subjects.
- A. Howe**, 3 Lowndes Square, London, S. W. 1. Am., Leica user.
- Alan Hughes**, 107 St. David's Road, Cheadle, Cheshire. Am., gen. subjs.

- Alan R. Hunt**, 54 Stockbridge Road, Winchester, Hampshire, Am., age 23, press photography.
- Fred C. Hurst**, 10-A Adamson Road, Hampstead, London, N. W. 3. Am., age 32, gen. subjs.

AROUND THE GLOBE

- James R. Yeaman**, 16 Bridge Street, Nonnybridge, Stirlingshire, Scotland.
- Andrew A. Gray**, 41, Blythswood St., Glasgow, Scotland. Press photography, portraiture. Age 26.
- Roy Byrne**, Rosetta, Parnell Road, Bray, Co. Wicklaw, Ireland. Am.
- John McArthur**, 6 Southfield Cres., Pollok, Glasgow S. W3, Scotland. Amateur. Camera club work.
- Richard Steele**, 102 Southside Road, Ayr, Ayrshire, Scotland. Amateur.
- Roger C. Symoens**, Duivekeet 56, Aalst, Belgium. Amateur.
- C/Sgt. Constable**, C. S. 14002932, Somaliland Scouts, British Somaliland, Via Aden. Amateur.

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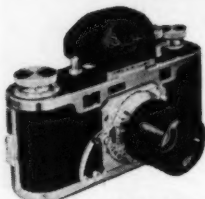
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COUNCIL CONTEST

(Continued from page 42)

photographer, wit, and grand guy, to emcee our show.

This year Keppler had a unique idea. We'd get 24 of the best camera clubs of the Metropolitan Camera Club Council to send one representative apiece, totting one swell 16x20 salon print, and let our emcee and the crack amateurs wrangle it out. Three evenings, this would happen, with Keppler choosing a best-of-the-bunch print each night, a best-of-the-best on the final night.

Maybe that does not sound to you like a unique idea. But it is, at that show. They hardly ever get around to talking about pictures, and if they do, the picture is supposed to prove how sharp a lens can get, or how luscious is some brand of enlarging paper or toner. Keppler just talked about the pictures as PICTURES!

The camera-club representatives could talk back to him, argue with his views, tell him about mood, and center of interest, and dynamic symmetry. Not that they ever won a round, of course! Oh yes, one man did. Carl Pollak, whose picture Keppler finally chose as best of the top three.

Chocolate pictures

"Why did you have to go and tone your print brown like a chocolate bar?" Keppler asked ferociously. "Because the judges of our club contest only pick toned prints," Pollak told him firmly. One round for Pollak of the Miniature Camera Club, 668 Fifth Ave., New York.

He certainly had made a fine shot of five kids playing around their dilapi-

dated old waterfront clubhouse—a playground much preferred by kids to a regular adult-equipped playground—and they were all standing in natural, gawling poses, watching something 'way over there. A tug pulling a big ship, not to be seen in the picture, of course.

In a jam

Another nifty, also of a youngster, was "Good," by Victor Smith of the Tri-County Camera Club, a New Jersey group. The happy little kid was lapping up bread and jelly, his face and hands gleaming with jelly. A combination of humor and cute baby, hard to beat in any picture contest.

Smith's print was not toned. Keppler's eyes gleamed triumphantly. "Here's what I like. A good straight print," he exulted. "I suppose Mr. Pollak would have toned the print strawberry to go with the jam."

"Not necessarily," replied Pollak. "It might have been blackberry jam."

Round two for Pollak!

Lerch mows 'em down

Leo Lerch of the Manhattan Camera Club came third with a delicate and subtle picture of a ship in mist, framed in the sharp black lines of marsh grass. Lerch, one of New York's top salonists, is energetic and determined. When the marsh grass failed to supply the right lines, he mowed down some of it in the middle, to show his misty ship off effectively! "Morning Mist," he titled it, in defiance of all the snide remarks you may have heard from documentarians about "morning mist" pictorials. Three rattling good pictures, and I hope you admire them as much as Vic Keppler and I did.

—THE END

DR. CINEMA SAYS:

(Continued from page 66)

dershoot a scene occasionally, and this is particularly discouraging. You can't stretch a scene once the film is out of the camera. So in case of any doubt it's far better to shoot a sequence a bit longer than you think necessary, with the idea of cutting later when you edit. As you screen an uncut reel for the first time you can get a pretty good idea as to which scenes need cutting. A good plan is to have a notebook and pencil handy during your first look at your film, and keep written track of which portions could do with a little abbreviation.

Cut bravely

Careful editing gives you a fine opportunity to rectify some of the scene-length errors you made as you filmed. Indeed, editing is recognized as a legitimate means of balancing scenes ef-

fectively. If a scene seems a couple of seconds too long as originally filmed, go ahead and cut. It may pain you deeply to lop off 30 frames or so (so often they'll be 30 perfectly exposed frames, too), but be brave and cut. Rather have a slow spot in your finished film?

One last word

One last point. In an earlier session I discussed camera speeds and their uses. When employing other-than-normal speeds you'll have to figure scene duration accordingly. At 32 f.p.s., for example, a 10-second camera shot will run 20 seconds in the projector, since at double normal filming speed just twice as much footage is used in a given period. Conversely, when you speed up the action by slowing the camera motor you'll get less actual screen time. A 10-second scene shot at 8 f.p.s. will run only 5 seconds in normal projection.

O.K. Class dismissed. —THE END



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Ozzie Sweet



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ACTION WITH FLOODS

(Continued from page 62)

action shots are illuminated by five floodlights. Three of these lights are 1,000 watt bulbs in reflectors on adjustable stands; the other two lights are 1,000 watt spotlights that can be switched over to "floodlighting" when desired.

Two of the reflector floods have a steady job and remain in relatively the same position for all types of action shots. Located one on either side of the background, these lights are used solely for illuminating the background itself. Whatever illumination they contribute to the subject is simply "bounce" light reflected off the floor and background.

The three remaining lights are roving work-horses that are shifted around to pour 3,000 watts of light wherever it is needed. For the series of silhouettes of the ballet dancer on pages 60 and 61, the work-horse lights joined up with the background lights to illuminate the background with a total of 5,000 watts. No light whatsoever was directed on the dancer—hence she was completely silhouetted except where light from the floor and background was reflected back on the figure.

Other than for shooting silhouettes, however, the three work-horse lights are usually located in front of the subject and at an angle of about 45° on either side of the camera. Two of these lights are generally used together with one of them placed several feet directly above the other. Acting as a team, these two floods furnish 2,000 watts of light and become the key (most important) illumination source insofar as the subject is concerned. The fifth light is located at a 45° angle on the opposite side of the camera. Technically known as the "fill" light, this flood takes over the job of illuminating the deep shadows created by the key lights.

Whether it be a can-can dancer or a table tennis player he intends to shoot, Muky rehearses the action that will take place before he begins exposing film.

While the rehearsal is taking place, Muky also makes mental notes of various "peaks" of action. These are the fleeting seconds at the climax of any leap when a subject appears to be suspended in mid-air. Insofar as possible, Muky tries to record these peaks of action with split-second shutter timing. All of the pictures accompanying this article were made with a Zeiss-Tessar lens set at f/6.5. Using Super Pan Press Type B film, Muky uses a shutter speed of about 1/440 second. There is enough latitude in the film, however, to permit several variations in either shutter speed or lens opening. Particularly is this true when negatives are tray developed in Dektol.

In the darkroom, Muky develops each 4" x 5" negative individually in Dektol

that has been diluted in the proportions of two parts of Dektol to one part water. The Dektol is the regular packaged variety, mixed according to directions. After preparing his working solution, Muky heats it to 72° and then gives each negative one minute of tray development. At this point he then snaps on a green safe-light and inspects the negative to make certain that the density is building up satisfactorily. Since no desensitizer is used, it is important that this inspection be kept brief. Muky likes his negatives to be a little on the heavy side in density; if the density seems to be building up satisfactorily, the negative is returned to the Dektol for two more minutes of development. If the negative seems a bit thin, it will receive an additional three minutes of development before being rinsed in running water and transferred to the hypo.

An amateur tries it

In order to see how far Muky's technique could be adapted by someone possessing ordinary amateur equipment, we asked one of MODERN's readers, Jack Reynard, to study this much of the article—then apply what he had learned and show us the results.

It was a big order. Lacking a camera that would take film packs or cut film, Jack had to get along with a pre-war Ansco Speedex camera using 120 roll film. By way of lights he had two Acme stands and reflectors, and one 500 watt GoldE spotlight that could be focused on "flood." In lieu of a paper background, he moved his livingroom furniture aside and used a plain gray wall for the background. His subject was a neighbor girl who does acrobatic skating and consented to try a few leaps—minus her ice skates.

"My first problem was one of light," Jack explains. "My spotlight plus two #2 photofloods gave me a total of only 1500 watts as against the 5,000 watts Muky uses. By borrowing a #4 photoflood and an adapter socket and using this in place of one of the #2 photofloods, I was finally able to rake up 2,000 watts to shoot by. I didn't have time on this first attempt to gather more lights such as reflector floods or reflector spots.

"What to do with my 2,000 watts of light was the next problem. Since I had neither the equipment nor the room to illuminate the background separately, I directed all 2,000 watts on the girl and hoped for the best. The trouble with this set-up was that I had a total of 1,000 watts coming at her from each side—and these caused distracting cross-shadows.

"Deciding what shutter speed and lens aperture to use under these circumstances wasn't easy, either. After watching the girl do a couple of leaps, I figured I would be lucky if I got anything except

(Continued on page 92)



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ACTION WITH FLOODS

(Continued from page 90)

a gray blur (and a thin one at that) by shooting at anything under 1/400 second. With the lights I had available, even 1/100 second at f/5.6 seemed sure to give a thin image. That was before I found out that development control of the negatives in heated Dektol was more important than I had thought.

Developing in a tray

"After diluting a tray of Dektol 2 to 1 and heating it to 72°, I switched off my darkroom lights and prepared to develop my first test roll. Tray developing was a new experience for me and it was a surprise to learn that I have five thumbs on each hand. Somewhere around the end of the first minute, however, I managed to turn on a green safelight to inspect the images. I found it difficult to judge densities. I couldn't tell whether some images seemed thinner than others because I had stopped down the lens to f/6.5 on a few shots, or because of uneven 'see-sawing' of the film in the developer tray. At any rate I took a chance on keeping the green safelight on longer than I should and with a pair of scissors I clipped out the negatives that looked the thinnest. With the heaviest negatives dunked in a tray of fresh water to halt further development temporarily, I snapped off the green light and gave the thin negatives a full three minutes in Dektol before rinsing them under a faucet and putting them in hypo. The heavy negatives then got two minutes in Dektol before being rinsed and fixed. The odd thing about it was that when both sets of negatives were inspected in white light, you could hardly tell which needed the extra sixty seconds of development."



Amateur Jack Reynard's setup, above, for shooting action by floods, right. A #4 photoflood (1,000 watts) is near his head. Righthand reflector and GoldE spotlight produce 500 watts each. Exposure (much too slow): f/5.6, 1/100 sec., with an Ansco Speedex camera. Reynard was handicapped by a lack of space and equipment (see text), made mistakes he'll avoid next time.

Aside from distracting shadows that could be modified by placing most of his light balance on one side of the subject and leaving only a "fill" light on the other side, the chief fault in Jack's first attempt was lack of image sharpness in portions of each picture. Here is his analysis of the results:

"First of all, I didn't take advantage of all the shooting space I had. Instead of trying to fill the viewfinder with just the area I wanted to appear in the picture, I should have backed away from the subject as far as I could. This would have reduced the image size of the girl, but it would also have put enough distance between her and the lens to cut down the action speed to some extent. Later on, I would then enlarge only the portion of the picture that now occupies all my negative space.

Speed too slow

"Secondly, a shutter speed of 1/100 second was much too slow for this kind of action—especially when I always shot just before or just after a 'peak' of action. Learning to anticipate an action peak is a matter of practice; as for shutter speed, I'm going to do some more experimenting. If I can get more light to shoot by, I am going to open the lens as far as it will go (f/4.5) and step up the shutter speed to 1/400 second. If I can't get more than 1,000 more watts of light on my house wiring circuit without blowing the fuses (something I have to check on), I'll still step up the shutter speed—but I'll also extend the developing time. The flexibility of this technique—especially in the developing end—is what appeals to me the most. I don't mind the extra graininess of the negatives as long as they make it possible for me to record action realistically." —THE END



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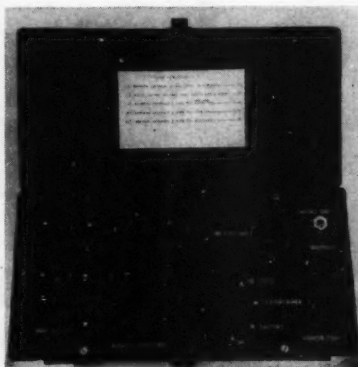
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THE COVER

(Continued from page 49)

sitting and kneeling poses. I wanted a compact picture and in order to help Pat with her posing I moved a 24" mirror next to the camera. This mirror is one of my favorite gadgets and I use it for beach shots as well as interiors. Equipped with a camera tilt-top head and the base of an ordinary light stand, it can be adjusted to any angle. When not in use to enable a model to perfect her pose, it is handy for bouncing natural or artificial light to wherever you need it.

When I saw a pose I liked, Terry Meade, a high school student who is studying photography and who works with me in his spare time, moved in the four modeling lights. Although I usually use flash for indoor color, each picture is pre-lighted with 500-watt photofloods so as to make certain just how the lighting will fall in the finished picture. First the lights are hooked into a Mott Booster Box where they operate on regular 110 volts. When you are ready to fire flashbulbs, a flip of a switch changes the unit from 110 volts to either a set of 6-volt batteries, or a 6-volt transformer. There are special plugs for the solenoid and remote-control wires.



Mott Booster Box is used to switch from 110 volt current to 6 volts for flash.

Terry plugged the key light into the box first and I moved it until it lighted Pat's face and figure from the angle I found most becoming (45 degrees to the right, and slightly above the camera level). The distance between Pat and the light was exactly four feet as measured off with a cord which had knots at one-foot intervals. In shooting color, the slightest variation in exposure will ruin the transparency, so I am always very careful to check the distance of each light. The distance and exposure are then recorded on a card so that we can duplicate a previous set-up with accuracy.

A second flood lamp was placed close to the camera and close to the lens level to serve as a "fill". The purpose of this lamp was to illuminate the deep shadows

created by the key light. In order to achieve this, the fill light had to be farther away from Pat than the key light. Its final position was five feet distant from Pat.

The background lights

Two additional photofloods were used, one on either side of Pat. The purpose of these lights was to illuminate the background; to prevent their shining into the camera lens and flaring the film, Terry clipped a cardboard shield to the reflector of each side light with clothespins. Like the key light, the side lights were placed four feet from Pat. The purpose in measuring this distance was to make certain that the background was evenly illuminated. If one light was closer to either Pat or the background, the lighting balance of the entire picture would be upset.

When we were ready to change over to flashbulbs I switched the booster box to the six-volt position—the only position in which the camera shutter would trip. While I was inserting a holder of color film, Terry and Alice substituted No. 22 flashbulbs for the photofloods. Since the flash lamps are much shorter than the photoflood bulbs, an adapter was used to bring the flashbulbs to the same position in the reflector.

All color film comes from the manufacturer with a recommended guide number. This is an arbitrary figure into which you divide the number of feet between your key light and the subject in order to find the proper lens aperture to be used. The guide numbers are only suggestions, however, and should be tested for a photographer's particular reflector, lens and shutter speed. I have found Guide No. 100 works best for me with Type B Ektachrome, so I divide four (four feet from the key light to the model) into 100 and get 25, or f/25. With the Ektachrome is a sheet of paper which tells me to decrease 1/2 stop for the particular emulsion I am using. Since the filter I intend to use calls for 2/3 of a stop increase, however, I wind up with a final aperture of about f/22. Now the moment has arrived that will spell success or failure.

Three bows and a click

In front of the 25 cm Zeiss Tessar f/4.5 lens is the recommended 81E filter to warm the slightly cold light of the GE No. 22 flashbulbs. The sync shutter is cocked at 1/25 second and plugged into the booster box. A few last-minute suggestions, "Alice, please check Pat's suit." "Pat, lift your chin slightly." The slide is pulled and Pat smiles into the lens. I cross my fingers, curse the butterflies in my stomach, and bow three times to Mecca. The shutter clicks. A cover for MODERN!

—THE END

WHICH FILM

(Continued from page 46)

possible enlargements are to be made. Generally speaking, the faster the film, the greater the grain.

We have discussed speed, grain, latitude and color sensitivity as characteristics important in the selection of a film. There are two more properties of film which are not too important in the selection of a film, but with which you should at least maintain a nodding acquaintance. These are contrast and resolving power. Contrast in a film is the difference between the white and the black tones, while resolving power is simply the ability of a film to record fine detail. Generally speaking, the slower and finer grain materials have a higher resolving power and greater contrast than the faster, grainier films.

Now that you're familiar with the various characteristics of photographic emulsions and how they affect the results of your picture, you should be able to select a film that will suit your needs. Let's take some specific cases.

Box cameras and beginners

If you use a box camera or are a beginner, by all means stick to Verichrome, Plenachrome or similar orthochromes. With a box camera you can't exercise much control over the exposure. Verichrome or Plenachrome will handle over- and under-exposure better than any other type of film because of their great latitude. These films in a simple camera will give you optimum results under a variety of conditions.

With roll film cameras other than box cameras, where you have more control over the exposure, you will have a wider choice of film. Here, on indoor shots, whether you use flash or utilize the existing lighting conditions, your best selection is one of the fast pan films. This film type is also good for action shots and sports pictures. In the roll film cameras taking the 120 size, the grain problem is not too acute and even 11x14 and larger blowups can be made. If you are going to take pictures at the seashore, Verichrome or Plenachrome might be a better selection, especially if the exposure is going to be estimated without an exposure meter. The amount of light by the water is often deceiving and the latitude of these films will aid in getting a well exposed negative. Such films are also better for landscapes, as they record the green of the foliage in almost the same intensity as seen by the human eye. Actually the foliage is darker than recorded by Verichrome film but since the eye sees green lighter than the true color, this film records it almost as the eye sees it.

Up to now, not a word has been said about a special type of film—infrared. The peculiar qualities of this film enable

it to penetrate haze for distance shots and to record blood vessels beneath the skin. It also can be used for amazing cloud pictures since it records the sky as almost pitch black while leaving the clouds white. All foliage is turned white. With specially treated flashlamps or infrared lights, it can take pictures in total darkness.

Infrared film is available in a great many sizes—35mm, rolls and sheet film—but because of its peculiar qualities, it must be handled quite differently than standard films. Special filters must be used and the focusing scale on your camera must be calibrated specially for

this particular film. Before rushing out to the store to buy some infrared film, it will pay you to consult the Kodak Data Book on Infrared and Ultraviolet Photography to see just what the difficulties are and how they can be overcome.

That just about winds up all I have to say on the subject of choosing film. If you happen to be passing a drug store or camera shop and see my wife coming out with a roll of film clutched in her hand, stop her and ask what type it is. If she tells you it's "the best film" she could get, let me know and I'll put this article down as must re-reading for her next New Year's resolutions. —THE END

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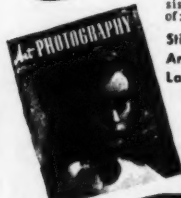
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IMOGEN CUNNINGHAM

(Continued from page 41)

them. Sometimes it doesn't work, but I keep trying."

"How do you know when you've caught them?"

"I never know. I'm always agonized during a sitting, because in photography you can never be sure that you're getting the intangibles. I always feel that if I feel good during a sitting, I can't be doing a good job. You might say I'm just like a hunter frothing at the mouth with buck fever—but I recover quickly."

"But seriously, don't you ever feel that you've nailed the feeling you want to express? Some photographers maintain that they know exactly what they want and they shoot for that particular thing."

"Some people can work that way and it's all right for them. But how do I know what I want until I see it? With people you never know what they're going to do next, and you can't expect to have a rigid plan for what you want them to be like. Of course, with experience, you get so you know when you're going to get the 'feel' of a sitting before you develop the negatives. The thing is for a portrait photographer not to get the feeling that all people look alike. He should retain the feeling that all people are individuals and that he's trying to catch what's unique in each one. Sometimes, when you've been in the business a long time, this is hard to remember. People often look so much less beautiful in a picture than they really are. Not that I try to make them beautiful," she adds hastily, "but I do try to catch their essential personality."

The ageless photographer

Miss Cunningham's own personality had its beginnings when she was born in Portland, Oregon, back at some time which she leaves carefully undated. "If people want to know my age," she remarks, "they just have to notice how long I've been photographing." She had her early schooling in the state of Washington and there she began her career in 1901 when she bought a \$15 camera as part of a course with the International Correspondence School. It was a 4x5 view camera, somewhat like today's Century View. Her father built her a darkroom in the wood shed and lined it with black tar paper. The darkroom was equipped with a sink that drained off on the ground just outside, with a safelight made of a candle in a little red box.

Here, in the rainy Washington weather and under the influence of what she could read and learn about Gertrude Kasebier's work, she became infected with that passion for the medium which seems to drive almost all good photographers. Like so many of her fellows, she has never been able to rid herself of it.

By the time she was a junior at the University of Washington, she was making lantern slides of botanical subjects, in a happy combination of her two life-long enthusiasms for photography and for growing things. She has always had a lively interest in plants and her photographs of them form a recurring theme in her work. From lantern slides of plants she went into photographing details of plant leaves, particularly the succulent varieties, which she loves, and the patterns which plants naturally make. The native forms have always appealed strongly to her and she feels that photographs of them are aesthetic because the plants themselves are. But she does not particularly care for photographs of vegetation which take a microscopic detail and blow it up to make an interesting pattern. She feels somehow that this is cheating on the plant.

The platinum print era

When she was a senior in college, she took a job in a studio learning to make platinum prints. She is still an authority on the technique, of which she talks feelingly. (Platinum prints do not fade and no element can destroy them except acid and fire and the permanence of the print appeals strongly to serious workers. An acutely nostalgic feeling for platinum seems to exist in almost all photographers who have ever worked with the medium and Miss Cunningham is no exception.)

During this early period of her life, Miss Cunningham won a Pi Beta Phi sorority scholarship for foreign study and she elected to go to the Technische Hochschule in Dresden, Germany. While there, she wrote a scientific article on the substitution of lead salts for platinum salts in making platinum prints. It was her first printed article and was translated into English and published in other magazines. She feels that this was a genuine contribution to photography but of course it was singularly ill-timed for it was just before the enlarged print came into vogue and the platinum technique, which was done by contact printing only, went out of fashion.

Earning a living

Returning from Germany in 1910, Miss Cunningham started her own studio in Seattle, Washington. Here she began to specialize in portraiture and about this time had a one-man show at the Brooklyn Museum. After a period, she was married (to an etcher) and in two

years produced three lively sons. Domesticity then claimed her for another year or so until the family moved to San Francisco. There she again began to photograph professionally. In the early twenties there, she became acquainted with Dorothea Lange (who also was a practicing portrait photographer before she took her camera into the field for the FSA), and later on with Ansel Adams and with an interesting couple and their young children, Mr. and Mrs. Edward Weston. She has known these photographers ever since, in the informal fashion of the West Coast, besides many others. Miss Cunningham and her husband were particularly impressed by

young Weston's work and (as she remembers) by 1923 managed to buy a few of his prints out of their limited income. Weston afterwards remarked that they were the first artists to appreciate his work enough to buy some of it

Cunningham as teacher

She will always pause to give comment on other people's work when asked, but she doesn't feel that people should be unduly influenced by remarks other than their own. "I think people should do their own photographic interpreting," she says. "I don't care so much for agonizing over things. I tell my students to

(Continued on next page)

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IMOGEN CUNNINGHAM

(Continued from preceding page)

use their own eyes and they'll be better off than listening to all the critics. Only another photographer who has a real appreciation of technique can tell what goes into a photograph anyway."

The students to whom she refers are those in her course in portrait photography at the California School of Fine Arts. There each semester, Miss Cunningham imparts to her classes what she knows about portraiture in a series of dazzling comments about everything that come to her energetic mind on the subject. This is her way of guiding her students. She gives them something to think about, thereby supplying them with one of the raw materials of photography.

Which camera to use

Her students usually use a variety of cameras and Miss Cunningham encourages the all around use of several. She herself works with all kinds. She started her studio work with a 5 x 7 camera, got a 4 x 5 later, then a Super Ikonta B in 1937. At present, she uses two Rolleis, one for color, and one for black and white, and a 4 x 5 Deardorff with a change of lenses, as well as a 4 x 5 Graflex. For years, she also worked with an 8 x 10 camera.

She uses the Rollei almost exclusively on children, so she can keep them in focus while seeing where they're going to turn next. Also, she often uses flash with them because they move so fast, but she doesn't particularly care for "flash" quality in the print. For adults, she does a lot of portraiture with the 4 x 5 Graflex on a tripod. She uses a model D with Zeiss Tessar lens. As she explains, "I'm short, and I like nowadays to see the sitter up to the last minute, so I usually have to climb up on a chair to get the shooting angle I want on most faces. This generally amuses my sitter—all to the good. The Graflex has the added advantage of having a lens with which you can work a fair distance from the sitter. If you're not practically sitting in his lap, he is much more able to relax and enjoy it. On the other hand (here she grows thoughtful, and you know she is thinking of years of working in the studio with her 8 x 10 view camera), the Graflex is a noisy animal and that is distracting sometimes."

About her developing technique, Miss Cunningham is particularly candid.

"I ride a developer," she says. "When I get tired of it, I change. Currently I use D-23 and Microdol for miniature but I know there are other developers. I don't take technique too seriously at all, but I don't like it sloppy either."

"Now, as to lights?"

"Oh yes. Well, you have the sitter in hand, as it were. He's at ease. Stress that. Then you have a camera which isn't in your way as far as its operation goes. You can work it without seeming to. If it's a big studio camera, you can hold the bulb in your hand and walk into another corner of the room. If it's a Graflex, you can look up sometimes instead of keeping glued to the ground glass. The sitter doesn't know exactly when you're going to hit the trigger. And then you make the lights natural."

"But how?"

"I often sit someone by a window and then use both daylight and artificial light. I fill in with floods, but with blue floods. They give a light like daylight."



1925 "Lovers" by Imogen Cunningham.

If the amateur is looking for some suggestions for his own work, he will perhaps find no revolutionary technique to try out in Miss Cunningham's methods. And the chances are that few people will be able to emulate her staccato talking technique. But there is one thing of prime importance which can be gained from an understanding of her approach and though that thing is simple, it cannot be stressed too much. She is an excellent example of a person who has had the caniness to know her own abilities and talents and deficiencies. In her photography, she takes advantage of the qualities in herself which make her an outstanding individual. She has worked out her own working methods to suit her own personal inclinations, and because they have been suited to her, she has been able to become a very successful photographer. And as her interests continue to develop along new lines, she undoubtedly will continue to incorporate them into her photographic understanding.

Two of her friends summed it up this way: "Imogen has had a very interesting life," one said.

"Why use the past tense?" the other replied.

—THE END

DON'T KEEP THE SUN

(Continued from page 52)

Another important item when working with soft light is the tripod. There have been hundreds of occasions when the most important picture in a magazine picture story would have been missed had the photographer neglected to have a light tripod along. If you think of it as a cumbersome, difficult gadget to carry, remember that it can frequently be used as a substitute for flashgun, flashbulbs, and extensions. For with a tripod the dimness of the light hardly matters. You can, by increasing exposures, take pictures at dusk and at dawn. The light from a window can be used for effective portraiture. The writer once photographed a decaying plantation on the Mississippi by moonlight!

Let's talk about color

So far we have confined our discussion to black and white photography. Now let's take up color. In this field the old flat light theory has also become dominant. But there is little more reason for using color film with light always behind you than there is with monochrome. Good sidelight, backlight and diffused or reflected light are highly effective and easy to use. Reflected light, coming from a white wall, or from an inexpensive reflector made by attaching tin-foil to a piece of cardboard, yields delicate flesh tones that are not possible in direct sunlight. With average lens equipment (f/6.3 or better) most back-lit shots can be made on Ektachrome or Kodachrome at f/6.3 and 1/5 or f/4.5 and 1/10 second.

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—THE END

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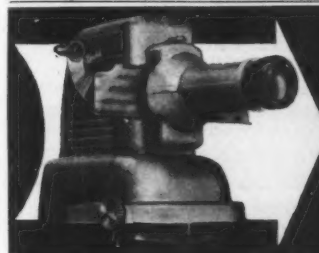
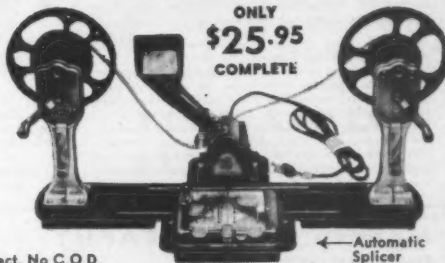
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July 10	★4th Annual Hartford International Salon of Photography and Color Slide Exhibition. Wadsworth Atheneum. Aug. 1-31.	Raymond J. LeBlanc, 234 So. Quaker Lane, West Hartford, Conn.
July 15	Tenth Annual International Salon of Sao Paulo, Brazil. Starts September.	Ray Miess, 1800 N. Farwell Ave., Milwaukee 2, Wis.
July 31	96th Annual Exhibition of The Royal Photographic Society. Sept. 14-Oct. 14.	The Secretary, Royal Photographic Society, 16 Princes Gate, London, S.W.7
August 20	First Cleveland International Photographic Salon. Sept. 10-21.	Mary Jane Matheson, Photographers' Exhibit Society, 12317 McGowan Ave., Cleveland 6, Ohio.
September 5	★Northwest Photographic Salon (International), held by Western Washington Fair and Washington Council of Camera Clubs. September 15-23.	Western Washington Fair Assoc., Puyallup, Washington.

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- Say It with Your Camera** by Deschin.
2 This is the first presentation in book form of how to use photographic techniques for maximum personal expressiveness. The book tells how to achieve meaning with the camera; how to interpret subject matter through personal feeling and understanding. Tells how mood, light, form and shape, pattern, texture, and so on can be more meaningful in photography when used with imagination and with understanding of what is being photographed. \$3.50

- Universal Photo Almanac, 1951 Edition.**
3 260 pages of vital information for photographers, amateur and professional. Articles, formulae, Market Guide for saleable photographs, data, etc. \$1.75
- The Model** by William Mortensen.
4 Figure work and portraiture receive the most emphasis in this book devoted to the direction and posing of models. Special chapters deal in detail with the head and shoulders, torso, legs and feet, hair arrangement, costumes, and props. Illustrated throughout with both photos and drawings. \$3.50
- Kodachrome and Ektachrome** by Fred Bond.
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- Handbook of Photography** by Henney and Dudley.
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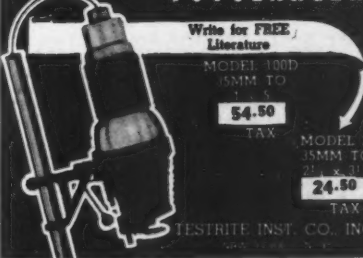
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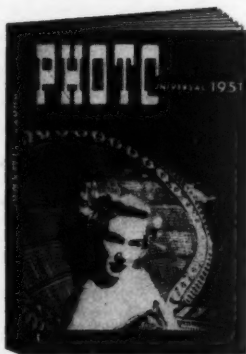
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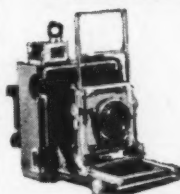
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